

Founded in 1898 by JOHN C. FREUND

## NATIONAL SYMPHONY SETTLES DISPUTE WITH UNION

Six-Month Deadlock Is Broken as Management and Musicians Reach Accord in Conciliation Negotiations

### Fund Drive Planned

Orchestra Saved by Two-Year Agreement from Threatened Disbandment—New Contract Provides Wage Scale Based on Length of Season

WASHINGTON, D. C., April 23.

A SIX-MONTH deadlock in the management-union relations which had threatened the existence of the National Symphony conducted by Hans Kindler was broken late Monday, April 22, when the Orchestra Association's board of directors accepted the latest proposal of the United States Conciliation Service. The proposal had already been approved by the Musicians's Protective Union. The settlement of the labor dispute promises continuance of the National Symphony's concerts, pending the outcome of a sustaining fund drive, to be launched within the next few days.

Last week the Orchestra's board of directors, L. Corrin Strong, president, stated that because of the deadlock all plans for next year had been abandoned. Following this announcement, Dr. John R. Steelman of the Conciliation Section of the Department of Labor called a joint meeting of representatives of the two factions, and a formula was worked out. On the basis of this formula the Musicians's Union drafted a proposal which was submitted to a meeting of the board of the Orchestra Association and was unanimously accepted.

#### The Terms of the Agreement

The terms of the agreement give the musicians a basic pay of \$55 a week if funds raised in the campaign are sufficient to cover a twenty-three-week season. The rate of pay is increased \$1 a week for each week under twenty-three with an absolute minimum of \$58 for a twenty-week season. The proposition covers two years instead of one as in previous agreements.

Aiding in the negotiations was Samuel R. Rosenbaum, vice-president of the Philadelphia Orchestra, who was selected by Dr. Steelman for his long experience in such matters. Mr. Rosenbaum's advice to both parties was largely responsible for the settlements, according to Mr. Strong.

Mr. Strong also said that despite certain misgivings concerning the success of the proposed campaign, because of the lateness of the season, there was hope in the recent evidence on the part of the Washington public of their interest  
(Continued on page 4)

## Moore Succeeds Mason at Columbia



Daniel Gregory Mason

Douglas Moore, American composer and associate professor of music at Barnard College on the Joline Foundation, has been made head of the department of music at Columbia University, succeeding Daniel Gregory Mason, who will continue as MacDowell Professor



Douglas Moore

of Music. Dr. Nicholas Murray Butler, president of the university, who announced the change on April 24, said that Mr. Moore had been promoted to a full professorship. Professor Moore has been a member of the faculty of Columbia University since 1926.

## TOSCANINI TO TAKE NBC SYMPHONY TO SOUTH AMERICA

Orchestra Will Give Sixteen Concerts in Brazil, Argentina and Uruguay—Arrival in Rio Planned for June 12

### To Visit Four Cities

Four Appearances Listed for Rio de Janeiro, Two for Sao Paulo, Eight for Buenos Aires and Two for Montevideo—Return Set for July

ARTURO TOSCANINI and the NBC Symphony will leave for a tour of South America on May 31, according to Lenox R. Lohr, president of the National Broadcasting Company. The conductor and orchestra of 100 men will sail on the liner Brazil of the Moore-McCormack Line and will arrive in Rio de Janeiro on June 12. They will make sixteen appearances in Brazil, Argentina and Uruguay.

Mr. Lohr said that the problems which presented themselves in the course of negotiations "have now been resolved through the cooperation of the governments involved, of the American Federation of Musicians, the Moore-McCormack Steamship Line and Maestro Toscanini and the members of the NBC Symphony Orchestra." The tour will not only mark the return of Mr. Toscanini to South America after an absence of twenty-five years, but it will also be an outstanding event in the celebration of the fiftieth anniversary of the founding of the Pan-American Union.

Mr. Toscanini will pay his first visit to Rio de Janeiro in fifty-four years. It was in Rio, on June 15, 1886, that he conducted the performance of 'Aida', which launched his career as an orchestral leader.

Arrangements for the Argentine concerts were made by Floro M. Ugarte, director-general of the Teatro Colon in Buenos Aires, who came to New York and made several trips to Washington to consult with the Argentine ambassador, Don Felipe A. Espil. Plans for the concerts in Brazil were worked out by Dr. Oswaldo Aranha, minister of Foreign Affairs of Brazil; Dr. Henrique de Toledo Dodsworth, mayor of Rio de Janeiro, and Sr. Silvio Piérgile, administrator general of the Teatro Municipal of Rio de Janeiro. Also active in the negotiations were Don Jose Richling, Minister from Uruguay, and Dr. Alberto Guani, Uruguayan Minister of Foreign Affairs.

The orchestra will give four concerts in Rio, two in Sao Paulo, eight in Buenos Aires, and two in Montevideo. Mr. Toscanini and his men will sail for America from Rio on July 11, and are scheduled to reach New York July 22.  
(Continued on page 4)

## Philharmonic to Give 'Cyrano' Next Season Damrosch to Conduct Symphony in Revised Version of Opera— Society Announces Roster of Soloists and Dates of Tour

THE New York Philharmonic-Symphony will be conducted by Walter Damrosch during the season of 1940-41 in the first performances of the new version of his opera 'Cyrano de Bergerac' in concert form on Feb. 20 and 21. The Society also made known the list of soloists engaged for next year.

The libretto of 'Cyrano', written by W. J. Henderson after the drama of Edmond Rostand, will have leading members of the Metropolitan Opera for its principal roles. Jarmila Novotna will sing the part of Roxane, and Charles Kullman, the part of Christian; it is not yet decided who will sing that of Cyrano. 'Cyrano' had its premiere at the Metropolitan Opera sixteen years ago with Frances Alda as Roxane, Pasquale Amato in the title role, and Alfred Hertz conducting. It had five performances, including one in Atlanta. The composer has retained the original themes, but re-written and re-orchestrated about two-thirds of the score. A chorus of ninety-six men and thirty women will assist in the Philharmonic-Symphony performances.

#### Thirty-two Soloists Engaged

The soloists engaged for next season are as follows: Webster Aitken, Bela Bartok, Adolf Busch, John Corigliano,

Ania Dorfmann, Zino Francescatti, Dalies Frantz, Gitta Gradova, Jascha Heifetz, Josef Hofmann, Vladimir Horowitz, José Iturbi, Anatol Kaminsky, Fritz Kreisler, Eugene List, Nathan Milstein, Erica Morini, Misha Piatro, Gregor Piatigorsky, Sergei Rachmaninoff, Nadia Reisenberg, Artur Schnabel, Joseph Schuster, Rudolf Serkin, Albert Spalding, Joseph Szigeti, Vronsky and Babin and Beveridge Webster.

In addition to these soloists, Kerstin Thorborg and Charles Kullman will be heard in Mahler's 'Das Lied von der Erde', which will be given during the period when Bruno Walter is guest conductor, from Jan. 13 through Feb. 9. As previously announced, the third guest conductor of the season, in addition to Dr. Damrosch and Dr. Walter, will be Dimitri Mitropoulos, who will direct fourteen concerts from Dec. 16 through Jan. 12.

Including exchange appearances with the Chicago Symphony the Philharmonic, under John Barbirolli will play twenty-one concerts on tour next year. The dates are as follows: Princeton, N. J., Oct. 26; York, Pa., Nov. 18; Baltimore, Nov. 19; Toledo, Nov. 20; Chicago, Nov. 21 and 22; Milwaukee, Nov. 23; Ann Arbor, Nov. 24; Saginaw, Mich., Nov. 25; Lansing, Mich., Nov. 26; Fort Wayne, Ind., Nov. 27; Cincinnati, Nov. 28; Columbus, Nov. 29; Pittsburgh, Nov. 30; Washington, D. C., Dec. 1; Providence, Dec. 3; Boston, Dec. 4; Springfield, Dec. 5; and in 1941,  
(Continued on page 4)



## Hans Kindler Honored at Testimonial Dinner



Hans Kindler, Conductor of the National Symphony, Is Greeted by Mr. and Mrs. Walter Bruce Howe at a Dinner and Reception Given to Him by the Howes and the Board of Directors of the Symphony Association at the Mayflower Hotel in Washington, D. C., upon the Completion of His Ninth Season

WASHINGTON, D. C., April 20.—More than 300 Washington music lovers and other guests gathered in the Mayflower Hotel on April 15 to honor Dr. Hans Kindler, conductor of the National Symphony. The testimonial for the man who has led the Orchestra since its founding nine years ago, was given by Mr. and Mrs. Walter Bruce Howe, who have during that time been among the organization's principal supporters.

As a climax to the event Mr. Howe read telegrams from prominent persons who have either taken part in the National Symphony's development, or have watched it with more than casual interest. Among the messages read were

those from Mrs. Franklin D. Roosevelt, Leopold Stokowski, Lucrezia Bori (the Orchestra's first soloist), Myra Hess, Josef Hofmann and Kirsten Flagstad.

In response to several speeches Dr. Kindler paid tribute to the Washingtonians who had worked for his and the orchestra's success. Around the horseshoe table at which the dinner guests were seated could be found many notable out-of-towners. They included Percy Grainger, the pianist; Arthur Judson, manager of the New York Philharmonic-Symphony; Charles O'Connell, director of artists and classical recordings for RCA Victor; Roy Harris, the composer; Antonia Brico, conductor, and many others. J. W.

## Philharmonic Plans

(Continued from page 3)

in Philadelphia, March 13; Hartford, April 14; New Haven, April 15.

### Luncheon Is Held

Mrs. Robert H. Thayer and Mrs. Randolph Guggenheimer, co-chairman of the subscription committee of the Philharmonic-Symphony, gave a luncheon on April 18 at the River Club, attended by officers and members of their committee. The speakers were Arthur Judson, manager of the Philharmonic-Symphony, and the writer and critic, Leonard Lieblich.

Introduced by Mrs. Thayer, Mr. Judson said: "I think we are going to have the most important season that the Society has yet witnessed. This is only going to be surpassed by our 100th Anniversary season, which comes the following year."

After discussing the fact that the musical world was "starting a new epoch in the building of conductors", that none as yet knew who would be "the future Koussevitzky, Toscanini, or Stokowski", Mr. Judson pointed out that on the basis of figures from 1933-34 running through 1939-40, a period showing a great variation in conductors and soloists with the Philharmonic there had not been a fluctuation of more than six per cent in the subscriptions to the concerts. This showed, he said, two things: "It shows that the question of the conductor, the question of the program, the question of the soloist, has not nearly so much influence as one would suspect. On the single sales, yes, but not on the subscriptions. It shows, furthermore, one

other thing—namely, that the interest lies primarily in the work which the Philharmonic-Symphony Society has done. It has made itself a part and parcel of the life of New York."

## Symphony Ends Dispute

(Continued from page 3)

in the National Symphony. The Orchestra Board requested a committee to meet promptly to develop plans for the campaign. The committee will convene within the next few days, and subsequently will announce the exact goal and the dates for the sustaining fund campaign.

The Orchestra's final concert of the 1939-40 season, played in Constitution Hall on April 14 was popularly described as a "swan song". 4,000 persons cheered the orchestra wildly, and recalled Dr. Hans Kindler, the conductor, sixteen times to the stage.

JAY WALZ

### Annamary Dickey Wed to Arthur E. Laue

RICHMOND, VA., April 18.—Annamary Dickey, soprano of the Metropolitan Opera, and Arthur E. Laue, a New York business man, were married here on April 6, while the company was en route to Dallas, Tex. Miss Dickey, who was one of the winners in the Metropolitan Auditions of the Air, last year, has just completed her first season with the Metropolitan. She has announced that she will continue her operatic career.

## TOWN HALL AWARD WON BY THEODORE CHANLER

Composer Receives Scroll at Luncheon —To Write Song for Dorothy Maynor Endowment Series Recital

Theodore Ward Chanler, American composer, was announced the winner of the 1940 Award in Composition offered jointly by Town Hall and the League of Composers, by Walter W. Naumburg, chairman of the Town Hall Music Committee, at a "What Makes America?" luncheon given by the board of trustee of Town Hall at the Hotel Astor on April 25.

At the same time Mr. Naumburg presented a scroll to Dorothy Maynor, Negro soprano, in formal recognition of her winning the Town Hall Endowment Series Award for 1940. This award takes the form of a recital on next season's Endowment Series.

The Award in Composition won by Mr. Chanler will, for the first time, this year, take the form of a commission to execute a work for a specific artist; in this case, for Miss Maynor, who will sing Mr. Chanler's composition at her recital next year on the Endowment Series. Mr. Chanler, who also received a scroll at the luncheon, has already come to the attention of New York concertgoers through performances of his Sonata for Violin and Piano. Born in Newport, Rhode Island, in 1902, he attended the Institute of Musical Art in New York and studied under Ernest Bloch in Cleveland, and Nadia Boulanger in Paris.

## NBC Symphony Tour

(Continued from page 3)

The announcement of the NBC Symphony tour means that two American orchestras will visit South America this Summer. Leopold Stokowski has for several months been working on preparations for a tour of South and Central American cities with a 109-piece all-American Youth Orchestra, which under present plans is scheduled to sail from New York in July after giving a concert there. Thousands of applications from young musicians for places in the organization have been received and Mr. Stokowski has been holding auditions in recent months to select the personnel.

### Toscanini Tour Brings Protest from Sponsor of Stokowski

WASHINGTON, April 19.—Mrs. Samuel Lyle Conner, chairman of the executive committee of the Leopold Stokowski all-American Youth Orchestra, sent a telegram on April 19 to the NBC Board of Directors protesting against the assumption that Toscanini will go to South America as a representative of the musical life of the United States. Mrs. Conner wired:

"Toscanini represents the money which the NBC spends on publicity. He represents a single important musical activity in the United States. He represents Italian culture and his own reactions to German and French culture. He stands for no part of the culture of this country and in all his thirty-odd years here has played no more than three pieces of our symphonic music."

Michael Meyerberger, manager of Mr. Stokowski's forthcoming tour, told the United Press on the same day that he was glad that Arturo Toscanini and the NBC Symphony were planning to make a similar tour.

## Mrs. Witherspoon Named New Secretary by AGMA

Director of the Metropolitan Opera Guild Resigns to Assume Post with Musical Artists



Mrs. Herbert Witherspoon

Mrs. Herbert Witherspoon has been engaged by the board of governors of the American Guild of Musical Artists, Lawrence Tibbett, president, as executive secretary of AGMA to succeed Leo Fischer. Mrs. Witherspoon has been director of the Metropolitan Opera Guild and will continue in that capacity until May 15, when she will assume her new duties with AGMA.

The board of directors of the Opera Guild, upon reception of the resignation as director of the Guild of Mrs. Witherspoon, to become executive secretary of the American Guild of Musical Artists, passed a resolution commending her work for the Opera Guild.

The resolution praised Mrs. Witherspoon for the efficiency with which she fulfilled her duties for the past five years, for her development of the Guild's radio programs, and assistance in building up its membership. The resolution spoke of her tact, enthusiasm, capacity for work and her good humor, accepting her resignation with a "heartfelt regret for their loss tempered with congratulations to the organization she is about to serve."

## BALLET RUSSE PLANS SOUTH AMERICAN TOUR

Company to Appear in Brazilian Cities, Buenos Aires and Montevideo Returning in August

The Ballet Russe de Monte Carlo will sail for Rio de Janeiro on May 17 for its first tour of South America. The ballet will give ten performances in Rio de Janeiro, ten in other cities in Brazil, and will have a three weeks' engagement in Buenos Aires and a week in Montevideo. The company will return to the United States in the middle of August to begin rehearsals for the New York season, which will open in September.

A full staff will accompany the ballet and Irina Baronova, who joined the company as guest artist earlier in the season, will go with it on tour. Efrem Kurtz will be musical director, assisted by Franz Allers. The last visit by a Russian ballet to South America, it is said, was that of the Diaghileff company with Nijinsky in the season of 1917-18.



# New Works Performed at Library of Congress

**Festival Brings Out Commissioned Compositions by Berezowsky, Pizzetti and Grandjany—Bartók Plays Rhapsody with Szigeti—First Hearings of Works by Malipiero, Smith, Harris, Bridge, Fitelberg and Bax**

By CARLETON SPRAGUE SMITH

WASHINGTON, April 15.

THE Ninth Festival of Chamber Music presented by the Coolidge Foundation took place at the Coolidge Auditorium in the Library of Congress, Washington, D. C., April 12-14. Compositions by Ildebrando Pizzetti, Marcel Grandjany and Nicolai Berezowsky were especially commissioned for the festival; works of Gian Francesco Malipiero, David Stanley Smith, Roy Harris and Frank Bridge were played for the first time. Béla Bartók's Rhapsody No. 1, Jerzy Fitelberg's Sonata and Arnold Bax's Octet were first performances in the United States.

As in former years, the festival presented classic as well as modern pieces. Following the playing of Bach's chorale, 'Allein Gott in der Höh' sei Ehr' by E. Power Biggs on the organ, Charles Martin Loeffler's 'Canticum fratris', commissioned for the festival of 1925, was sung by Olga Averino, soprano, assisted by a small orchestra under the direction of Hans Kindler. The piece retains much distinction after fifteen years, though its French impressionism seems less original now than it did at the time of its initial performance. Miss Averino, of course, is an excellent musician as well as a fine singer and her interpretation of the famous hymn by St. Francis in Gino Perera's modern Italian version, except for a slight slip, was both sensitive and convincing.

Among the outstanding older pieces on the opening program, Carl Philipp Emanuel Bach's Symphony in C Major, composed in 1773, impressed by its lyrical adagio and spirited allegro assai, not unlike a concerto grosso in its square-cut vigor. Beethoven's 'Elegischer Gesang', Op. 118, for strings and small chorus, which followed, is a moving composition, though not one of the master's inspired works. It was agreeably sung by the small chorus of the Schola Cantorum of New York.

Malipiero, the modern Italian classicist, chose a sixteenth century Canzone a ballo, and poems by Cino da Pistoia, Giovanni Boccaccio and Bonagguia Orbicciani as a background for his archaic musical palette. His impressionism, combined with a certain modal flavor, is invariably in good taste but does not set the Arno on fire. The songs were delivered with conviction by Hardesty Johnson. But the music of the sage of Asolo is bafflingly intellectual and seldom exciting. In short, the Quattro Vecchie Canzoni have a commendable chasteness and restraint but leave one disappointed. Mention should be made in passing of O. E. Mollari's excellent English translations printed in the program, which caught the spirit of the original texts with surprising skill.

Pizzetti's 'Epithalamium' is an ambitious cantata requiring soloists, orchestra and organ. The text of Gaius Valerius Catullus is both moving and musical. The composer, however fails



Bartók and Szigeti Leaving the Library



Eudice Shapiro



Marcel Grandjany

to follow the rhythmical pattern in several places and the verse accents are anything but classical. There are African tom-tom effects followed by almost Tchaikovskian clichés. Yves Tinayre was the outstanding singer and his excellent delivery and sense of style were delightful. Miss Averino seemed a little subdued, despite certain colatura passages and vocalise scales, while Mr. Hardesty boomed. As for Pizzetti's music, it is too much a mixture of Debussy and Puccini—impressionistic and sentimental in turn—and lacks originality.

## Bartók Plays with Szigeti

Saturday morning's concert given by Béla Bartók and Joseph Szigeti was notable for the performance of the Hungarian composer's Rhapsody No. 1 (1928) and the second violin sonata (1922). The former piece is based on folk songs or something closely approximating them. The two artists gave the work a spirited performance. One wondered, however, if this piece, which has distinctly popular elements and numerous virtuoso opportunities, is of the sort to enter the permanent repertoire of the violin. The Rhapsody is full of pyrotechnics for the fiddle and not without a certain charm, but, coming immediately after a stirring, somewhat Hungarian performance of Beethoven's 'Kreutzer' Sonata and an angular, vig-



Mrs. Elizabeth Sprague Coolidge with Three American Composers: Roy Harris (Left), David Stanley Smith and Nicolai Berezowski (Right)



Béla Bartók in a Moment of Leisure

orous reading of the Debussy violin sonata, it seemed something of an anticlimax. The first movement might be termed variations on a slow tune and the second an expansion of a faster melody.

The second sonata, distinctly the better of the two works, is an acrid, vigorous piece—extremely difficult for both instruments—and despite the interesting instrumental effects anything but grateful. It is a typical production of the 1920's when atonality was at its height. Sometimes the work seems to meander, not knowing just what it will do next—again, the violin holds double stops followed by artificial harmonics. There are also pizzicato passages and rugged tappings of the bow on the strings. Then the music sulk, finally breaking forth into frenzied double stops and atonal chords. The restless energy and reflectiveness of the composer were at all times apparent. Messrs. Bartók and Szigeti were accorded an ovation at the end.

The third program featured Marcel

Grandjany and the harp. The Franco-American artist is one of the masters of the instrument and practically every criticism that can be levelled against it falls by the wayside when he plays. His performance of Handel's Concerto for harp and strings (1738), in which he was ably assisted by the Coolidge Quartet, was one of the highlights of the festival. Also, the cadenza which the soloist quite properly inserted at the end of the second movement, was tasteful and effective—a model of what one wants to hear but so frequently does not. The suite of Eugene Goossens, which followed, is an early work (1914), on the impressionistic and playful side. Played by two violins instead of with flute and violin and harp, as originally intended, the contrasting tone colors were frequently lost.

M. Grandjany's compositions for harp and organ surprised by their conservative harmonies. The Aria in classic style was

(Continued on page 10)



# HONEGGER'S 'DANCE OF DEATH' HAS PREMIERE IN BASEL



**Oratorio Is Based on Text by Claudel, Who Drew Inspiration from Holbein's Famous 'Totentanz'—Paul Sacher Conducts First Hearing**

By WILLI REICH

BASEL, March 6

**D**ESPITE the war, there has been intense activity in Switzerland in the field of music during the course of the Winter season. In general, music has attracted greater public interest than the theatrical performances. In all the larger centers of Switzerland, particularly in Basel, Zürich, Geneva and Winterthur, the municipal orchestras and choral societies have arranged concert cycles of old and new works for large audiences, and there have been numerous interesting special performances, as well as the usual international guest recitals.

Basel, which saw the première of Claudel-Honegger's 'Jeanne d'Arc' two years ago, had the honor on March 2 of witnessing a second première of a work by the two authors. The new composition traces its origin to Paul Claudel's stay in Basel on the occasion of the 'Jeanne d'Arc' première. At that time, the poet became acquainted with Hans Holbein's famous 'Totentanz' ('Dance of Death') pictures in the Historical Museum of the city, a cycle of drawings, in which death is depicted as a minstrel, who plucks his victims—popes, bishops, princes, knights and noble women—forth from the midst of everyday life for the last dance.

## Claudel Describes Inspiration

Claudel described the deep impression which Holbein's pictures made upon him as follows:

"What struck me about the pictures was not the dismal, macabre character of this visit by the wizened fellow to his various clients, but his gay, seductive and musical manner. 'Come to the dance' goes the song which the merry minstrel plays untiringly on his lyre, fiddle and bagpipe, and the mad rhythms of which he resumes on the drum with two bones for drumsticks. What a contrast between the nimble, spirited harlequin and the stodgy creatures, upon whom he fawns! The iron coats of mail, the helmets, the headgear, the furs, the cloaks, the thick raiment, the trains, and underneath, all the bloated flesh, the bellies, the chubby faces, the wealth of titles and good connections. 'Enough of that, my fine fellow! The time has come! And you, dear madam, come

along with me! Just a little spin which I will teach you, a little irresistible song which I will whistle softly in your ear, and you shall see how easy it is. I can see already that you have understood, your legs are twitching and you are beating time. Bravo! on with the dance. . . ."

This grandiose vision, however, inspired by Holbein's pictures, gave only the initial impulse to the oratorio, which Claudel arranged in a four-part cycle entitled 'La Danse des Morts' to words of the Holy Scriptures (from the Psalms and the Books of Ezekiel and Job). The idea of interpreting dying as a dance with death was combined with the idea of the resurrection of all flesh and with all the inferences which Christian doctrine has drawn from this resurrection. The summoning of the dead and their resurrection is followed by the dance of the dead; then comes the lament of the lone being who roams the earth in anguish, and finally the joyous promise of salvation and eternal life.

## Musical Structure of Oratorio

In his musical setting, which was strongly influenced by Claudel's personal directions, Arthur Honegger has conceived of the four main divisions of the text as analogous to the four movements of a classical symphony. For the summoning and resurrection of the dead there is first an exalted Allegro, for the ghastly dance of the dead, a wild Scherzo, for the lament of the lonely being, a Largo of majestic proportions, and for the confirmation of the union with God, a magnificent Finale.

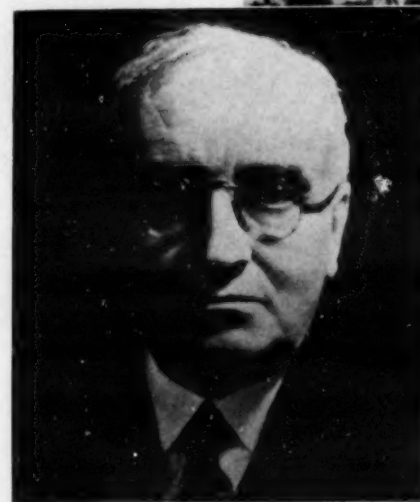
Alongside this purely symphonic interpretation of the work, however, its conception as a great religious drama is equally justified. The whole gives the impression of a gigantic motion picture, whose rapidly changing scenes compel the composer to call into play all the resources of music. Chorus, orchestra, recitation, solo singing, and melodrama combine to produce the diverse structure of the great musical painting.

The first movement opens with thunderclaps and a dull, rumbling orchestral prelude. Then the music ceases, and the speaker commences with the words of the prophet Ezekiel: "The hand of the Lord was upon me." The chorus intones the reminder: "Man, remember that you are only dust." But soon the great summons to new life resounds, and the resurrection of the dead—a simultaneous resurrection and re-creation—is consummated in wild march rhythms.

The dance of the dead, which mounts in fury, introduces many national motives in the music. Even the old French revolutionary song, the Carmagnole, is incorporated in the dance, which treats all men equally. Upon the cry: "Love is more than death!" the dance breaks off abruptly and the lament of the individual, the appeal for help to the creator, begins with the words of Job: "O, remember me, my creator, since I am but dust and will return to dust." In the stately arioso of the baritone, interspersed with music of the solo violin, the song of lamentation arises and swells into an ecstatic sobbing of the multitude. A long pause follows, whereupon the orchestra resumes the thunderclaps of the first Allegro. Upon the words of the Lord, the tumult subsides, the soprano voice sings of trust in the Cross, and the chorus proclaims the confessions of faith in the Church.

The music which Honegger wrote for this stirring action is among the most

At Right, Arthur Honegger, Composer of 'The Dance of Death', Sits Beside a Portrait of Himself; and (Below) Is Paul Claudel Who, Inspired by the Holbein Cycle, Arranged the Text of the Work from the Old Testament



ingenious which the gifted Swiss composer has produced to date. The religious elements are organically linked with the dramatic in a remarkable manner. Great power of expression alternates with mystical choral poetry and with fantastic dance motives. All is united by the intense spiritual content of the text and by the power of Honegger's musical inventiveness.

This première, under Paul Sacher's sure and animated leadership, made the most vivid impression upon the audience. The composer, who appeared in person, the distinguished conductor, who also scored a success with 'Jeanne d'Arc', and the excellent soloists, received salvos of applause. It was a memorable evening!

From Basel's rich assortment of concerts we might single out for special mention two symphonic concerts by the "eternal youth", Felix Weingartner, who was greatest in a sparkling interpretation of the 'Symphonie Fantastique' of Berlioz; a guest appearance of the excellent Italian conductor, Oreste Piccardi, under whose direction the superb Basel pianist, Paul Baumgartner, one of the best Busoni scholars, played his teacher's 'Indian Fantasy' brilliantly, and lastly a concert of novelties by Paul Sacher, including the ingeniously ludicrous song cycle 'Les Illuminations', by the young and gifted Englishman, Benjamin Britten (the text by Arthur Rimbaud), and a most impressive Double Concerto for string orchestra, piano and kettledrums, a work of the Czech composer, Bohuslav Martinu, who is living in exile in Paris.

As is generally known in the world of music, this little city, a quarter of an hour by auto from Zürich, owing to the help of private patrons, can boast of a musical life which is a match for that of the great

cities in intensity and richness. The orchestra of the venerable Music College, which Hermann Scherchen built up during many years of preparation, is considered the best in Switzerland. Again this year, under the direction of its permanent conductors, Herr Scherchen and Ernst Wolters, it gave distinguished performances of predominantly classical music. Recently Scherchen also conducted a very interesting concert of unfamiliar old Swiss music. A symphony by Xavier Schnyder von Wartensee, composed about 1850, created a sensation because of its melodic freshness.

Guest conductors heard in Winterthur this season included Wilhelm Furtwängler, who offered a Beethoven program; the Parisian conductor, Charles Münch, conducting French and Russian works, with Peter Rybar, the excellent Winterthur concert-master, as the soloist; and the two Swiss conductors, Paul Sacher and Erich Schmid. In the concert which Schmid conducted, Anton Webern's Passacaglia, Op. 1, composed thirty-two years ago and which is recognized today as an unalloyed masterpiece, was played magnificently. The composer, who was present, acknowledged enthusiastic applause. At the same concert the excellent solo cellist of the orchestra, Antonio Tusa, won acclaim for his brilliant rendition of Dvorak's 'Cello Concerto.

In a special concert given recently, Volkmar Andreae, the "general music director" of Zürich, arranged the first performance of a technically interesting suite for piano and orchestra by Adolf Brunner, Walter Frey playing the brilliant piano solo, and of a scene from Robert Oboussier's 'Antigone', with Emmi Leisner as contralto soloist. He repeated also the 'Hymn for Orchestra' which Paul Sacher performed recently for the first time in Winterthur, a composition of Willy Burkhard, who is probably the most talented of the younger Swiss composers writing today.

## Flagstad and Thorborg Alter Summer Plans

Kirsten Flagstad, because of the European situation, has abandoned her plans to go to Norway for the Summer, and will remain in this country. Kerstin Thorborg, who intended to sail for Sweden, has also changed her plans for the Summer months.



# TODAY'S COMPOSERS AND THE AMERICAN PRESS

**An Analysis of Complaints About Unsympathetic Treatment of New Works, Based on Experience Away from the Chief Music Centres—Music Must Address Its Audiences in a Language They Can Understand—Over-Estimating the Progress of Education**

By CARL E. LINDSTROM

ONE Spring night about twenty-five years ago an eighteen-year-old cub reporter who had just landed his first job covering obituaries was taking a postman's holiday by calling on a friend who was city editor of a German language morning daily in a middle-western city. The latter was pondering the evening's assignments and apparently had not, as no city editor has, enough reporters to go around. For this reason and perhaps to get rid of the tyro who was taking valuable time, he turned to his youthful visitor and said:

"You're a piano player. Cover the Minneapolis Symphony Orchestra for me tonight like a good boy, will you?"

The job was accepted eagerly. The cub had never heard a symphony orchestra in his life (it was before the day of radio and symphonic recordings), but he had studied the rudiments of music and probably knew a circumstance or two concerning the background of Mendelssohn's 'Italian' Symphony which happened to be on the program.

Late that night he pecked out at a typewriter a "review" in high school German which, after considerable editorial processing, was duly printed and later drew for the city editor, who passed it off as his own, a compliment from the publisher, who was not aware that he had a music critic on the paper and was not greatly disturbed at the lack.

The example of a "critic" writing a review of the first symphony concert he had ever heard is not typical, but it did happen and is not an unfair commentary on the manner in which music criticism is handled on American papers outside of the metropolitan centers. The condition would not be worth discussing except that musical taste in this country is not created in New York, Chicago, Philadelphia and Boston, but in the

**EDITOR'S NOTE:** Here is a discussion of the perennial conflict between composers and critics, particularly as it applies to the contemporary American scene. The views expressed are those of a reviewer in a typical American city of about 165,000, hence not one of the "music capitals". Carl E. Lindstrom writes for the Hartford Times. His conviction is that the American composer, to succeed, must sell his wares to the small-town critic and the small-town audience. His opinions as to where the fault lies, if there is failure to do so, are his own and do not necessarily coincide with the views of MUSICAL AMERICA.

Springfields, the Keokuks, the Chattanoogas and the Joplins. This is the field to be conquered by the American composer who until now has had his eye on the few cities that he considers the cultural capitals. But the radio, if there were no other force, has put an end to the provinces.

Let us see who is writing music criticism in the middle-sized cities of America. On the average newspaper which has a circulation of 50,000 to 200,000, music criticism is regarded as more or less a frill, not sufficiently important to warrant paying a salary to a man who has no other chores to do. His job may comprehend any one of the related fields of stage, cinema, art, books or all of them. He may be a police court reporter, an editorial writer or take a part-time trick at copy reading. If he has a musical background all the better; if not, it is assumed that he will learn as he goes along. He is first of all a newspaper man. He keeps his eyes and ears open and it is taken for granted that he can faithfully put into writing whatever his senses testify. He need not know how to write a symphony or play the oboe. Newspapers do not require a reporter to graduate from law school before sending him into the courts; nor does it expect that a man who covers



"The American Composer Must Sell His Product to the Small-Town Critic"

a convention of neurologists be an M. D. Probably neither one would be able to tell newspaper readers in simple English what court business or convention was all about.

## Complaints of Composers

It has become an obsession with many composers on the present scene to complain that critics are serving them no useful purpose. An example may be found in the recent book of Ernest Krenek, "Music Here and Now", in which he says:

"What education could and should accomplish . . . is obvious. . . . Much could easily be done at once to smooth the road of understanding. I shall mention here only the task which is allotted to the music critic. Certainly his influence in general is much overrated—very few newspaper readers read the musical column.

"It is strange that those in authority in the music field—managers, agents, directors, conductors, etc.—take critics so seriously. The private opinion of a critic, if expressed in a private letter, would never interest them for a second;

it acquires practical importance through appearing in a few hundred thousand copies of the paper, even if one knows that only a few hundred of these are being read. Thereby criticism is reduced to the purely commercial valuation to which, indeed, it is necessarily entitled in this commodity world of ours.

"The critic's important function should be an educational introduction of the work of art and its production to the public, rather than distribution of praise or censure. . . . The critic should take the trouble to probe into the artistic intention of the composers, to examine whether this intention is realized with adequate means; he must determine the spiritual quality of the work and fit it correctly into the larger whole. . . . At present very few critics are willing or qualified to find out what effect the composer of a new work intended it to have.

"That under these circumstances justice cannot be done to such a complex phenomenon as modern music is obvious. Only the most honest critics will wash their hands of the whole business by frankly admitting that they do not understand the work. But they do not resign on that account, neither are they discharged by their employers (as would undoubtedly be the case in the business world). On the contrary, the critics' authority increases, because their admission serves to bolster the self-confidence of those listeners who did not understand the new music either, and so everything remains just as it was before."

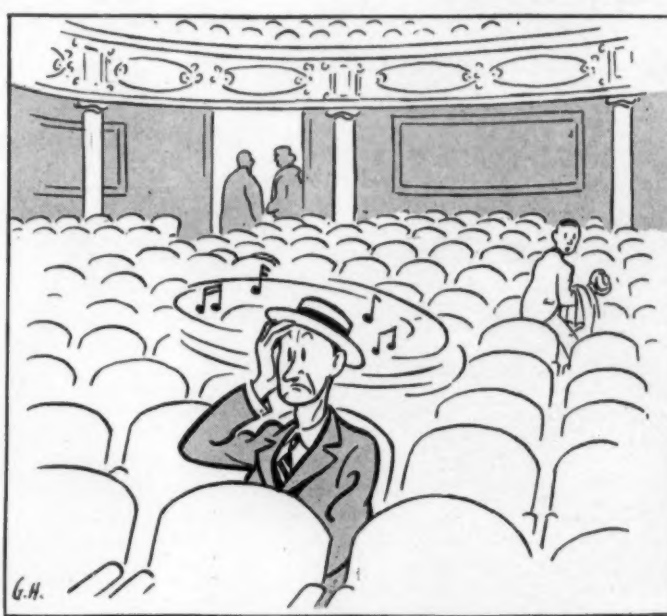
## A Question of Reporting

The simplest answer is that a critic is merely a reporter like any other newspaper man. He goes to a concert for the purpose of finding out what happened. Like any other reporter, he uses his eyes, to a certain degree, but mainly of course his ears. He may express an opinion, but if he were the only person in the auditorium who liked a given composition and took no account of the majority who definitely disliked it, he would not be a faithful reporter. The news of the event would be that the composition was a failure. It would also be incumbent upon him to discover if possible whether the fault lay with the

(Continued on page 30)



"The Disposition of Today's Composers to Censure the Critic"



"Few Listeners Can Get More Than the Vaguest General Impression from a Single Hearing"



# ORCHESTRAS: Soloists and Novelties Add Interest to Concerts

NEW and unfamiliar works brightened orchestral programs of the past weeks. John Barbirolli presented Bernard Herrmann's cantata, 'Moby Dick', with several soloists, the male chorus of the Westminster Choir, and the New York Philharmonic-Symphony. Igor Stravinsky completed his series of guest appearances as conductor of his own works. Rudolph Ganz continued the Young People's Series. Mr. Barbirolli had Ethel Bartlett and Rae Robertson as soloists in Arthur Bliss's Two Piano Concerto and the Liszt-Pattison Concerto Pathétique at three concerts. Mishel Piastro and John Corigliano were violin soloists at a concert given for the Philharmonic-Symphony League. Arturo Toscanini conducted the NBC Symphony in an all-Debussy program including 'The Blessed Damsel', in which Jarmila Novotna and Hertha Glatz were vocal soloists, with a women's chorus assisting. Eugene Ormandy returned with the Philadelphia Orchestra, bringing Anton Turello as soloist in a Dragonetti Double Bass Concerto and including two early Bartok works on the program. Joseph Szigeti was soloist at the final Mozart concert of the New Friends of Music Orchestra under Fritz Stiedry. The New York City Symphony continued its "distinguished conductor" series with concerts under Fabien Sevitzky and John Barbirolli.

## Sevitzky Conducts New York City Symphony

New York City Symphony, Fabien Sevitzky conducting. Carnegie Hall, April 6, evening:

Symphony No. 1.....Brahms  
'The Pines of Rome'.....Respighi  
'Roman Carnival' Overture.....Berlioz  
'The Pleasure Dome of Kubla Khan'.....Griffes

Mr. Sevitzky, who is conductor of the Indianapolis Symphony, made his first New York appearance with a large orchestra at this concert, and he was cordially applauded by a large audience. This was the second event in the WPA Spring series sponsored by Mayor La Guardia, with noted conductors leading the orchestra. The enthusiasm which has greeted these concerts bears witness to the astuteness of judgment of the New York City Music Project in planning them. The great symphony orchestras will profit eventually by such ventures as these, which bring symphonic music to a wide circle of listeners.

It is Mr. Sevitzky's custom to include an American work on each of his programs, and his choice on this occasion was Griffes's 'Pleasure Dome of Kubla Khan', which is still an exciting work, though its exoticism is no longer strange to our ears. The orchestra played this and the other works on the program with praiseworthy aliveness and responsiveness to the conductor's indications. There were certain technical limitations which were perfectly understandable; one does not expect the same standards from this orchestra which one would from one of the virtuosic ensembles of our great cities with their endowments and other advantages. But the performances were musically stimulating and worth-while from every point of view. The audience was prompt in showing its enthusiasm.

## Philharmonic Gives Herrmann Work

New York Philharmonic-Symphony, John Barbirolli, conductor; assisting artists, William Hain, Robert Weede, William Horne, Philip Reed, Gean Greenwell; the Male Chorus of the Westminster Choir, John Finley Williamson, conductor. Carnegie Hall, April 11, evening:

Overture to 'La Clemenza di Tito'....Mozart  
Symphony in D (B. & H. No. 104)....Haydn  
'Moby Dick', a Cantata for Male Chorus,  
Soloists and Orchestra (text by W. J.  
Harrington from Herman Melville's  
novel) .....Bernard Herrmann  
(World Premiere)



Bernard Herrmann

"And God created great whales": the sentence from Genesis which opens Mr. Herrmann's cantata is admirably chosen, but unfortunately that is all that may be said for the text. Admittedly, the task of bringing the essence of Melville's saga within the compass of a cantata is difficult; to say that Mr. Harrington succeeded in doing so is impossible. The music was lamed from the start by being hobbled to so unfortunate a synthesis, brief, abstract—call it what you will. It is therefore all the more pleasant to be able to write that the composer has succeeded in many portions of his score in blowing his creative spark into a glow that enkindles much of the text with imaginative intensity.

Many of the orchestral interludes were excellent, chiefly that depicting the image of Moby Dick in Ishmael's soul, "one grand hooded phantom, like a snow hill in the air"; that following the Hymn in Whalemans' Chapel; the interlude following Ahab's meditation; and that describing the calm at the Equator. All of these were genuine evocations of a mood. Wherever he permitted himself to give the chorus or soloists music to sing, instead of declaim, the work attained a sincerity and inspiration that was not unflaggingly apparent. The Hymn in the Whalemans' Chapel proved grateful music to the chorus and they seized upon such opportunities eagerly.

Where Mr. Herrmann's work failed was at Ahab's onset and encounter with the Whale. The composer had not previously been sufficiently sparing of his effects, loading orchestral climax upon climax, with the result that, when he wished to bring all of his resources to bear upon the work it was apparent that he had previously spent them, in prodigal fashion. It was unfortunate that he had not kept something in reserve to drive his artistic point home. Yet seen as a whole, Mr. Herrmann's composition, while it fails as an artistic entity, reveals great promise; given a more sympathetic text (the subject was admirable) he may bring to rounded fruition the music that is indubitably within him.

The performance was an excellent one for the most part; the soloists, Mr. Hain, as Ishmael; Mr. Weede as Ahab; Mr. Horne as Starbuck; Mr. Reed as Pip and the First Sailor, and Mr. Greenwell as the Second Sailor, sang uniformly well. The chorus contributed worthily to the performance, Mr. Barbirolli welding all units into an admirable whole and the composer, who was called to the stage to bow many times, indicated his pleasure at the performance.

The Mozart Overture and Haydn Symphony placed upon the first half of the program, were spiritedly played, Mr. Barbirolli sharing the applause with the men of the orchestra for sensitive, fine-grained performances. The same program was repeated on the afternoon of April 12 and 14.

W.



Fabien Sevitzky

## Toscanini Conducts NBC Symphony in All-Debussy Program

NBC Symphony, Arturo Toscanini, conductor. Studio 8-T. Radio City, April 13, evening:

ALL-DEBUSSY PROGRAM  
'Marche écossaise'; Danse (orchestrated by Ravel); 'Nuages' and 'Fêtes'; 'Ibéria'; 'La Demoiselle élue'; 'La Mer'.

This concert was an experience which must have made everyone who heard it realize the feebleness and futility of words in trying to describe the emotional subtlety of Debussy's music as Mr. Toscanini conducts it. For the essence of Debussy is beyond words and definitions; it is a part of nature, an expression of those feelings and visions which can be captured only in the physical media of tone, or color, or movement. As one listened, the orchestra, the conductor, the singers and the audience were forgotten in the sheer beauty and enchantment of the music. Every strand of these scores, every nuance came forth with a sort of inevitability which the greatest of artists sometimes achieve and which makes all their other rewards seem unimportant. When Mr. Toscanini stepped down from the podium at the close of the concert and beckoned to his orchestra to acknowledge the frenetic applause, he had the serene bearing of a man who has done something supremely well for his own sake. When Debussy died, twenty-two years ago, Paris was being shelled; today, in the midst of another conflict even more threatening than the last, his music reminds us that the race of man cannot become entirely a prey to vicious folly as long as things like this endure.

Perhaps the most magical performance of the evening was that of 'Nuages'. For this is Debussy at his most evanescent, music in which the minutest differentiations of tone and shading make all the difference between mere sound and poetic evocation. It should be conducted only by artists like Mr. Toscanini, who can cast the spell of their own sensibility over the orchestra. The fluidity of this performance, in which the lazy drift of clouds was marvelously reflected, and its mastery of detail were unforgettable. Mr. Toscanini works like a Chinese painter, with the finest of brush strokes and with infinite patience. Jarmila Novotna sang the role of the Blessed Damsel, and Hertha Glatz that of the Narrator, with a women's chorus assisting, in Debussy's cantata, a work which would not have sounded so impressive on such a program, if Mr. Toscanini had not put so much into it. The orchestra stole the honors, however, though the soloists and chorus sang intelligently and expressively. 'La Mer' was the climax of the evening. This was no "perfumed sea", but the sea in all its moods. In the tremendous climaxes one could feel the terrific force of surf beating against the rocks and there was an elemental power even in the quieter

and more playful passages. Once again, one marveled at the integration of Mr. Toscanini's performances; even in the most incandescent climaxes the orchestra was perfectly articulate. This was a truly historic occasion. The audience remained long after the conclusion of the concert to recall the artists.

S.

## Barbirolli Conducts New York City Symphony

New York City Symphony, John Barbirolli, guest conductor. Carnegie Hall, April 14, evening:

Overture to 'La Gazza Lutra'.....Rossini  
Symphony No. 5 in C Minor.....Beethoven  
Symphony No. 5 in B Flat.....Schubert  
Overture to 'Tannhäuser'.....Wagner

Mr. Barbirolli, who had led the New York Philharmonic-Symphony in a concert in the same hall earlier in the day, conducted at the third concert in the series sponsored by Mayor La Guardia and the New York City WPA Music Project. It was the first time that Mr. Barbirolli had conducted any orchestra in America other than that of the Philharmonic-Symphony Society.

The audience was large and fervent in its approval of the distinguished guest and the men of the orchestra responded to his indications with a clarity and unanimity that spoke volumes for the conductor's approach to the music. The sparkle of the Rossini Overture, the vigorous and heroic measures of the Beethoven, and the tender phrases of the Schubert work, stored with melody, were all set forth in authoritative fashion. The audience applauded both conductor and orchestra, but the men of the orchestra were one with the audience in welcoming Mr. Barbirolli to a Project podium.

W.

## Turello Is Soloist with Philadelphia Orchestra

Philadelphia Orchestra, Eugene Ormandy, conducting. Anton Turello, double-bass player, assisting artist. Carnegie Hall, April 16, evening:

Sarabanda, Giga and Badinerie for strings  
Corelli  
Symphony No. 5 in C Minor.....Beethoven  
Concerto in A for double bass.....Dragonetti  
Deux Images: 'En plein fleur'; 'Danse villageoise'.....Bartok  
'Daphnis and Chloé' Suite No. 2.....Ravel

The double bass, that faithful and indispensable servant of the orchestra, emerged at this concert into solo prominence through the performance of Anton Turello, who is principal double bass player of the Philadelphia Orchestra. Ponderous as the instrument is, it can sound as mellow and flexible as a cello in the hands of an artist like Mr. Turello. As for the concerto, it is something of a makeshift, having been reconstructed for Mr. Turello by E. Meriz, a Spanish composer, on the basis of the solo part, which survived in manuscript in the British Museum. The andante is the most ingratiating movement, though even there one feels the effect of patchwork. Nevertheless, it was highly gratifying to see what can be done with the instrument. Perhaps some day a great composer will write a double bass concerto which can rank with the best works of the violin and cello repertoire.

The Corelli pieces sounded extremely well, and the Badinerie was taken at a tempo which made it a "stunt", but an irresistible one. After the first movement, which was played in a mannered and insipid style, Mr. Ormandy conducted a stirring performance of Beethoven's Fifth, building the famous bridge passage from the Scherzo to the Finale from the merest whisper to a glorious blaze of tone. The extraordinary virtuosity of the orchestra came to the fore in the Bartok pieces, which are orchestrated in masterly fashion, but at first hearing seemed to have very little to say. The 'Danse villageoise' has a wild rhythmic abandon about it and some interesting dissonances in the brass, but the first notes of Ravel's 'Daphnis and Chloé' Suite, which followed immediately (through some very inept program-making) threw the 'Images' completely into the shade. In

(Continued on page 20)





Dear Musical America:

"Isn't San Francisco in America?"

This surprising question has just come to my attention, scribbled on the margin of a page corner torn from your issue of March 25.

Closer inspection shows that the query refers to your review of the revival of 'Pelléas et Mélisande' at the Metropolitan and more particularly to what is said about the debut of Georges Cathelat.

Now you know how often I have warned all and sundry about saying that such-and-such a work has just had its first performance in this country. Nearly always somebody punctures the statement by turning up an earlier one.

The same thing applies to debuts. I know one reviewer—I wouldn't so much as intimate that he is the erudite Pitts Sanborn—who is prepared on a moment's notice to show that any statement that any one may make about the date and place of any opera singer's debut is grossly in error. And what gets me, is that he is always right!

Under these circumstances, I am not in the least surprised to have it pointed out by way of reminder that the personable Mr. Cathelat made his debut, so far as this country is concerned, on the other side of the continent.

As for the question stated above, which I have no doubt was asked in good faith, I must reply that of course San Francisco is in America. Now if it had been Brooklyn—!

But, let us settle one question at a time, please!

Having begun on this strain, I am of a mind to let the Manhattan reviewers do my musing for me, this time. So, with no apologies, I am using my old army scissors—they did heroic service in the War Department in the last war—to snip to the very heart of America's musical opinion, as discovered in the week-end articles of the bright young people who write for our Metropolitan dailies.

If I credit neither the papers nor the critics by name, it is because I am going to present the articles at their face value. As you see, there is a face with each quotation. These noble features could never be mistaken—or could they?

To begin with, here's something about overtures. (See face No. 1.)

"Then there is the king of Italian operatic overtures—Rossini's to 'William Tell'. The 'William Tell' overture is a masterpiece. It has some superb thematic material, and a noble form. But it is in sections which balance and complement each other, while they do not represent that germinal growth and interlacing of elements which, as we see it, is the quality of the essentially symphonic style. And this applies to other Rossini overtures, which are usually original, melodically significant, with dramatic accent, but less frequently of a piece in invention, or cumulative in development, or entirely free of contemporary convention—both as Rossini could be for a composer of his early environment. Nor did he, in any other place, approach the architecture or substance of the orchestral prelude to 'William Tell'".

\*\*\*

And here's something about old-time singers. (See face No. 2.)

"The singer of the old-fashioned comprimario species was always ready for an emergency, and fate had a way of playing hob with the Metropolitan company when it was on tour. On one performance of 'The Huguenots' in Boston that dread scourge, sudden, severe indisposition, came down like a wolf on the fold.

"Jean de Reszke, acutely susceptible to indisposition when out of town, declared himself unable to sing, and a diminutive Italian tenor, Giuseppe Russitano, was called on to pinch-hit for the majestic Pole as Raoul de Nangis. Nellie Melba was also stricken, and here the comprimario soprano proved her indispensableness. First a young American singer who had been engaged for leading roles, one Lucille Hill, had been assigned to replace Melba as Marguerite de Valois, but she in her turn was stricken, and that high and florid role devolved upon the omniscient Bauermeister, whose role regularly was an inconspicuous maid of honor.

"As if the foregoing were not enough, Sofia Scalchi, cast for the page, Urban, dropped out, whereupon Mme. Van Cauteren dropped in, though Scalchi sang the contralto version of the part and she herself the soprano. At any rate, the night was saved".

\*\*\*

Which brings us to American composers. (See face No. 3.)

"In a future and more ideal stage of our musical history, the performance of American compositions by our major orchestras will probably come to be regarded as a matter of course. In such a state of affairs, general public interest in our composers' contributions to this field will undoubtedly be much greater than at present. But, with a more or less permanent native standard repertoire of substantial scope at hand, representations of American works will cease to be a relatively exceptional feature calling for special mention. . . .

"In all, with one week of the Philharmonic-Symphony season still unannounced, large privately sponsored organizations have performed twenty-eight works by twenty-four American composers in this season's New York concerts, as compared with twenty works by nineteen composers in 1938-'39. Three works and five com-

posers have appeared in the Carnegie Hall programs of more than one orchestra. Roy Harris' third symphony, played in November by the Boston Symphony Orchestra, became the first large-scale recently written native work to figure in the N. B. C. Symphony Orchestra's programs under Mr. Toscanini. The other American offering in his not yet completed season was Templeton Strong's suite, 'Night'. Six works were played by the W. P. A. Music Project's

hold the purse strings. Oratorios and other choral works like the Passions, Masses and Requiems, need first rank soloists. How often of late there has been cause for the friendly and sympathetic reviewer to note that the soloists "were competent, but not distinguished". Handel is scarcely Handel without distinction".

So let us end on a more personal note. (See face No. 6.)

## SCHERZANDO SKETCHES No. 82

By George Hager



"Yea, Chopin's Okay, but I Always Say Nuts to Mozart"

New York City Symphony Orchestra under Izler Solomon".

\*\*\*

And the South Americans. (See face No. 4.)

"The South American program given Wednesday night in Carnegie Hall by the Schola Cantorum under Mr. Hugh Ross's direction was an eye-opener to those who watch the musical skies and wait for something new to swing into their ken. It would perhaps be an exaggeration to claim that on Wednesday something really extraordinary was divulged by Mr. Ross and his forces.

"All the same, something did click during the performance of the South American program. The composers whose works were heard did not, to be sure, warrant the famous rhapsodical statement of Robert Schumann, who heralded Chopin's Opus No. 2 with the phrase, 'Hats off, gentlemen—a genius'!"

\*\*\*

Consider, next, the oratorio soloist. (See face No. 5.)

"One further point, and in the opinion of this writer a serious one, needs mulling over, and particularly by the conductors who choose soloists and those others who

"I've just met my first holdup man. But for real excitement I'd take a nice quiet Sunday afternoon at the Philharmonic. I can get more of a thrill from the strains of a muted 'cello.

"At least, this particular holdup man didn't make me drop a comma or split an infinitive in writing my review of a concert and a song recital while he was going through his act at the Postal Telegraph office at Forty-second Street and Broadway.

"It was 4:20 P. M. yesterday when I dropped in, as I usually do, to write my review of the musical goings-on of the afternoon. A lone clerk was at the desk. I took my usual place at a little desk by the big window looking out on Forty-second Street.

"I was well into my review when I became subconsciously aware that there was a third person in the office. Just some one sending a telegram, I thought. Then I caught a glimpse of a man rushing out the door.

"The clerk came over. He was excited as a conductor whose ear had been offended by a sour note.

"I've been held up", the clerk yelled. "The pianissimo bandit got \$25 from the cash drawer, I learned. Not bad for a whisper, when you think of the starving artists who can hit A over high C.

"But it was all too boring. I think I'll keep on looking for my thrills in the strains of some such nerve-tingler as a recording of 'Liebestraum'.

"Ho-hum!" That makes it unanimous, coincides your

\*\*\*

*Mephisto*



Face No. 1



Face No. 2



Face No. 3



Face No. 4



Face No. 5



Face No. 6

Credit: Faces by Fruhauf.



## Fifth Festival Held at Williamsburg

**Music of Colonial Times Given in Historic Setting — Purcell and Haydn Songs Heard — Trio Sonata by Pepusch Played — Kirkpatrick Revives Pieces for Clavecin by Balbastre**

By PETER PELHAM, JR.

WILLIAMSBURG, VA., April 21.

THE fifth festival of "18th Century Musick, Vocal & Instrumental," took place in the ballroom of the Governor's Palace at Williamsburg, Virginia, April 15-20. Ralph Kirkpatrick, harpsichordist and director of the festival, was assisted by Florence Vickland, soprano; Lois Wann, oboe; William Gephart, baritone; Lois Porter, violin, and Aaron Bodenhorn, 'cello.

In some respects this was the most successful festival to date. Tickets were all sold every evening and the audience included numerous musicians and musical amateurs. A good many took advantage of the fact that the Coolidge festival at the Library of Congress had just come to a close and, being in the neighborhood, came on from Washington.

There were three concerts given in two series. The first program began with a Haydn Trio in C Major, No. 21, for harpsichord and obligato violin and 'cello. This trio is primarily a keyboard solo, but nevertheless is enhanced by the reinforcement of the strings. It was delightfully presented by Lois Porter, Aaron Bodenhorn and Ralph Kirkpatrick and made an excellent beginning for the series. Handel's C Minor Sonata for Hautboy, with Lois Wann as soloist, served to recall to the minds of people that this double reed instrument, once so popular, is an excellent vehicle for solo works.

Mr. Kirkpatrick played some 'Pièces de Clavecin' by Claude Balbastre. Balbastre was a composer of considerable importance. A pupil of Rameau, he had something to say and a magnificent grasp of harpsichord technique. Everything sounds and he is as masterly in his French way of treating the instrument as was Domenico Scarlatti in his Hispano-Italian manner. The organ solos of Balbastre bear looking into, more especially as he was the teacher not only of Marie Antoinette, but of Martha Jefferson, daughter of our third president. Balbastre's improvisations at the church of Saint Roch were so well attended that the archbishop on two occasions, once in 1762 and again in 1776, had to order the popular musician not to play!

### Delightful Works by Purcell

A composer whose works have been frequently performed at these festivals, and whose music is ever a delight, Henry Purcell—England's Restoration luminary—again received the lion's share of the pieces presented. Four songs, three of them from 'Orpheus Britannicus' and the last from the play 'The Wives' Excuse', by Thomas Southerne, were charmingly rendered by Miss Vickland. There is much of what we incorrectly term the Handelian manner in Purcell and the influence that the Englishman had on the German was clearly demonstrated in such numbers as 'Hark, the echoing air' and 'Ah, how sweet it is to love'.

A trio sonata in F Major for hautboy, violin, 'cello and harpsichord by John Christopher Pepusch elicited enthusiastic applause. Pepusch, who harmonized 'The Beggar's Opera', produced an important treatise on harmony and was interested in Greek music, has been unjustly neglected. The sonata is in every way the equal of Handel's trios. Its second movement, a spirited vivace, proved exciting, to say

the least. Mr. Kirkpatrick ended the first concert by playing a number of sonatas by Domenico Scarlatti with his customary exhilarating musicianship.

The second program, at which Miss Vickland and Mr. Gephart appeared, offered songs of Purcell, Henry Carey, Henry Lawes, John Blow and Richard Leveridge. These Englishmen knew how to write for the voice, choosing texts which were sometimes witty, sometimes solemn, at all times musical. Carey is best known for his tune 'Sally in Our Alley', but 'Prude' is as amusing a ditty as one could wish for and well suited to concerts today. Henry Lawes has immortalized the 'Angler's Song' of Izaak Walton, but how many of us are familiar with John Blow's 'The Self Banished', with words by Waller, or John Donne's 'The Message'? Both are glorious examples of the 17th century English musical lyric—the equal of anything on the continent at that time. There were nine duets on the second concert and two groups of solo songs, one for Mr. Gephart and one for Miss Vickland. The baritone's voice was an ingratiating one and he sang with spirit and intelligence.

### Haydn's Scotch Settings

Miss Vickland's solos were settings of Scotch songs by Joseph Haydn. It was interesting to hear 'Barbara Allen', 'Will ye go to Flanders?' 'O can you sew cushions', and 'The White Cockade', accompanied by violin, 'cello and harpsichord. The mixture of Viennese harmonies and Celtic melodic lines, while unorthodox, 'comes off' through the sheer musicality of Haydn, even though there is a great deal of question. The other two numbers on the second program were Boccherini's 'cello Sonata in A Major, brilliantly played by Mr. Bodenhorn and Mozart's 'Variations on Fischer's Minuet' for harpsichord. Mr. Kirkpatrick presented these light diversions with humor and taste. Fischer, incidentally, was the son-in-law of the great painter, Gainsborough.

The final program began with a violin sonata by Johann Schobert, the famous Bohemian who died from eating mushrooms against the advice of the French chefs whom he asked to cook them for him. This was first-class, imaginative music. Both this work and the Tesserini oboe sonata which followed are in the library of Thomas Jefferson at Monticello. There are no modern republications available. Also in the first half of the concert was Handel's Air and Variations, commonly known as 'The Harmonious Blacksmith', played with great élan by Mr. Kirkpatrick.

Mr. Gephart again was heard to advantage in a Purcell song and an air from Handel's 'Joshua', 'See the raging flames arise'. He carried off the florid passages with ease and disclosed an excellent style for 18th century music. Mr. Kirkpatrick next contributed a stirring performance of Rameau's 'La Poule', 'L'Entretien des Muses' and 'Les Cyclopes', the first delighting with its humorous imitation of our domestic hen. The series concluded with one of Handel's most effective sonatas for hautboy, violin, violoncello and harpsichord. If this piece, as has been frequently asserted, was really written when the composer was ten years old, then it is one of the most remarkable creations of a child imaginable.

The Williamsburg festival grows more and more attractive each session and the perfect setting in the candle-lit Governor's Palace must be experienced to be fully appreciated.

### Beethoven Association Gives Concert

The second concert of the Beethoven Association, Inc., was presented in the MacDowell Club on April 9, featuring Seventeenth and Eighteenth Century music. Ralph Kirkpatrick, harpsichordist, was assisted by Florence Vickland, soprano; William Gephart, baritone; Lois Wann, oboist; Lois Porter, violinist, and Aaron Bodenhorn, 'cellist, in a program including songs and sonatas by Purcell, Carey, Lawes, Handel, Haydn, Balbastre and Scarlatti.



Mrs. Coolidge with Dr. Harold Spivacke of the Library of Congress (Second from Left) and Members of the Coolidge String Quartet: Victor Gottlieb, William Kroll, Nicholas Moldovan and Nicolai Berezowsky

## Washington Festival

(Continued from page 5)

reminiscent of Handel while the Fantaisie on the hymn 'Pange lingua' seemed to harp back to Ambrose Thomas. The second work began with long solo passages for each instrument until they finally joined one another in arpeggio figures. Indeed, the organ at times was called upon to play like a harp. The tonal possibilities of an organ and harp in consort are debatable, but if a lasting composition is to be written for them, it must be in the idiom of our own day.

By way of contrast, the Jerzy Fitelberg Sonata for two violins and two pianos (1938) was cacophony at its ripest. Ethel Bartlett and Rae Robertson banged, caressed and teased, the violinists scratched, wailed and "percussed". One was reminded of a factory in full blast. The spasmodic, synchopated rhythms presented an uncompromising study in noise and save for an occasional 'Rhapsody in Blue' passages were unrelieved in dissonance. The performance was spirited and anything but tentative.

After the intermission the Coolidge quartet gave a polished performance of Haydn's Op. 76, No. 1 in G Major, Mr. Kroll's playing in the trio of the minuetto being particularly felicitous. The finale, Allegro ma non troppo, was taken at a presto clip—a sin which many of our quartets today are fond of committing with allegros.

The two pianists ended the evening with a masterly performance of Brahms's Variations on a Theme of Haydn, Op. 56b (1873). Occasionally, however, the dynamics would have been better suited to Carnegie Hall than the Coolidge Chamber Music Auditorium.

### American Chamber Music

The most significant program of the festival was devoted to American Chamber Music for strings. Roy Harris's Viola quintet (might we nickname it 'The Celtic?') proved to be a composition of strength, discrimination and craftsmanship. It bows to certain Scotch-Irish elements at times but is a moving, sincere, compact, modern composition and not a "folk" work. The opening Prelude begins with some "fiddling" for two violins followed by note against note development in all the parts. The Melody is perhaps the best movement of the four. Although this is a quintet, the composer does not spurn three-part writing—for instance, an extended two violin and 'cello section—and the resultant contrast with the full complement of strings later on is very efficient. The warm flowing melodic line of the slow movement gives each instrument, beginning with the viola, a change to sing alone against a closely knit background. One was struck by the mellifluous see-saw antiphonal effects between strings. The Interlude evokes

the Scotch-Irish element most strongly. There is even a snatch of The Irish Washerwoman followed by amusing bagpipe figures. Again, the viola and violin have solo passages and the movement becomes more introspective and personal. The Finale, labeled 'Grand Fugue', has short imitative phrases which work into an impressive climax. This reviewer, however, questions the advisability of the designation 'Grand Fugue' and would prefer a less pretentious title. Comparisons with Beethoven are inevitable. Why not call it 'Modern Fugue'?

The A Major Quartet (1938) of David Stanley Smith is the eighth that this distinguished musician has produced. The writing is clear and idiomatic, for the Yale dean knows exactly what he wants to say. Characteristic of Mr. Smith is his use of ponticello effects, with pleasing transparent consequences. At heart, Mr. Smith is a belated romanticist, his dramatic lyricism sometimes appearing like a person in fancy dress. At the same time his sense of form and color is so able and his rhythmic patterns are so ingenious that one cannot fail to enjoy his music.

Berezowsky's sextet is written for the unusual combination of three violins, two violas and violoncello. Miss Eudice Shapiro, the "third violin", had a field day with solo passages and elaborate obligato figures assigned to her. The Allegro con fuoco, following a slow introduction, contains an exciting and effective dance and a synchopated melodic line. The Molto Adagio, after some chordal passages, features a solo viola, a violin and then the cello. There are interesting muted phrases and a general impressionistic mood is successfully achieved. The amusing staccato tune of the Finale is bandied about from one instrument to another—there are curious synchopated passages—among others one that sounded like a trombone. To this reviewer, the three American compositions more than held their own with the foreign importations and were distinctly the highlights of the festival.

The final concert, Sunday evening, brought Schubert's cheerful octet to the fore, together with three English compositions: Sonata in B Minor by Henry Purcell for two violins, 'cello and continuo (played by Harriet Cohen on the piano); Octet for horn, two violins, two violas, violoncello, double bass and piano (1934) by Arnold Bax; and four Divertimenti for flute, oboe, clarinet and bassoon (1934-1938) by Frank Bridge.

The Schubert octet suffered from too little rehearsal, but the Purcell trio was done in convincing fashion and the 19th century romantic piano realization of the figured bass was not unattractive. Bax's octet is scarcely an original composition, although it is tuneful and tolerably scored.

Frank Bridge's Divertimenti were well set forth by Messrs Miller, Wummer, Simon and Sharrow. The audience was particularly amused by the imitative 'Nocturne' for flute and oboe and the restless 'Scherzetto' for clarinet and bassoon.



## Concert Management

## WILLARD MATTHEWS

333 East 43rd St., New York  
Presents Season 1940-41

## EDWIN STRAWBRIDGE

In a Program of Unique Dances  
ASSISTED BY VIRGINIA MILLER

"He has lightness and elevation, strength and clarity—above all, a distinct quality of beauty in his movements."  
John Martin, N. Y. Times

WALTER MILLS—*Baritone*

"Mr. Mills disclosed a voice of ample volume, good musicianship and a gratifying adherence to traditional demands."  
New York World Telegram

"A brilliant baritone. Diction of superlative clarity and elegance."  
Chicago American

DONALD DAME—*Tenor*

"Style and Interpretation." F. D. P., N. Y. Herald Tribune  
"Emotional Expressive Power." Cleveland Press  
"Unusual, beautiful voice and fine instinct for phrasing and color."  
Berkshire Evening Eagle

GLORIA PERKINS—*Violinist*

The Phenomenal Young American Violinist

National Symphony Orchestra Syracuse Symphony Orchestra  
(3 Appearances)  
Richmond Symphony Orchestra Town Hall, N. Y. (2 Appearances)  
Reading Symphony Orchestra Schenectady Symphony Orchestra  
(2 Appearances)

ELWYN CARTER—*Bass-Baritone*

Soloist: Detroit Symphony Orchestra (Frank Ghione, Cond.)  
Feb. 9, 1940. Reengaged as soloist: Ohio Valley Choral Assn.,  
Wheeling, West Va., Feb. 6, 1940. Syracuse University Concert  
Performance (Aida), Dr. Howard Lyman, Cond., Dec. 14, 1939.



## LARRA BROWNING

*Dramatic Soprano*

A real dramatic soprano, notable for its great amplitude and beauty. This truly exceptional voice, coupled with warm sincerity and a most charming personality, places her among the most promising younger singers of the present day.

THOMAS RICHNER—*Pianist*

MACDOWELL CLUB AWARD WINNER

New York Herald-Tribune—"As soloist, Mr. Richner exhibited notable technical skill."  
New York Evening Journal—"The soloist, Thomas Richner, played with facility and charm and won an ovation of applause."

JEAN SHUBELL—*Contralto*

A Featured Singer

in

CONCERT, RECITAL and RADIO

HELEN MARSHALL—*Soprano*

NEW YORK TIMES: "Miss Marshall revealed a fine, true coloratura voice and an unusual command of style."

WILLARD YOUNG—*Tenor*

"An impressive 'Parsifal', sang with surge and splendid top voice."  
Scranton Times

## Harriette—WOLFFERS—Jules

*Violinist**Pianist*

SOLO AND SONATA PROGRAMS

"The playing heard from the serious pair was correct, careful attention to detail and marked by a complete absence of display, both by putting themselves in the background and concentrating their efforts entirely on the music in hand." New York Times



## BURTON CORNWALL

—*Bass-Baritone*

"A vocalist whom we may well remember. Burton Cornwall, bass-baritone, possesses a smooth luscious legato in all registers."  
New York Telegram  
"Singing in German, French and English, Burton Cornwall displayed feeling and voice of fine quality."  
New York Herald Tribune

LUCY BROWN—*Pianist*

"A brilliant, enterprising and technically resourceful young pianist."  
N. Y. World Telegram  
"... sensitive musical feeling ... undeniable conviction and technical expertness."  
N. Y. Times  
"... crisp, well-defined style of playing."  
N. Y. Sun



## CHARLES JOHN SULLIVAN

*Irish-American Lyric Tenor*

"Here is a singer who has solid musicianship and a sure instinct for style."  
N. Y. Herald-Tribune  
"A voice of extensive range and capable of considerable power."  
N. Y. Times



## BECHTEL and STEINMETZ

*Duo-Pianists*

Outstanding success marks the careers of both DOROTHY BECHTEL and EDITH STEINMETZ, duo-pianists. Having first won the recognition of critics as soloists, they now win new triumphs together in recitals with two pianos. Their amazing virtuosity, sound musicianship, and flawless sense of ensemble have won them a most enviable place in the world of music.



## ELEANOR SEARLE

*Lyric Dramatic Soprano*

"A beautiful voice and a true artist."  
N. Y. Times  
"An exceptionally talented and convincing singer."  
New York Post

GRACE WEYMER—*Harpist*OUTSTANDING AMONG YOUNG WOMEN  
HARPISTS IN AMERICA

"Playing with precision, delightful nuance and praiseworthy rhythm."  
New York Evening World



## JUDITH DONIGER

*Dramatic Soprano*

Appearances Include the Opera Productions  
MAGIC FLUTE and MALIBRAN  
Concert—Opera—Festival—Radio

GERTRUDE BERGGREN *Contralto*

"Miss Berggren was in grand voice. She had a soaring power, a firmness of vocal texture, and made her interpretations most impressive."  
Hartford Times



FRED

MURIEL

## HUFSMITH and WILSON

TENOR

DUET RECITALISTS

SOPRANO





## OUTSTANDING PERSONALITIES IN THE MUSIC WORLD



TIBBETT



MENUHIN



MARTINI



FRANTZ



JEPSON



BAMPTON



ANTOINE



GORIN



MELTON



SEGURA



MAYNOR

MANAGEMENT

**Evans & Salter**

113 WEST 57th ST., N. Y.

Divided Offices, General Corporation of Columbia Broadcasting System

## Ballet Russe Completes Spring Season

THE Ballet Russe de Monte Carlo gave the premiere of Nini Theilade's allegoric ballet in one act to Debussy's 'Nuages' on the evening of April 9 in a highly miscellaneous program which included 'Capriccio Espagnol', the 'Seventh Symphony' and 'Prince Igor'. Miss Theilade has conceived 'Nuages' as an allegory in which "night eternally pursues day in time and space" though they never meet "except in the brief, fleeting embrace of twilight". But unfortunately her choreography did not capture the evanescent and magical mood of the music, nor did William De Koonings's costumes, with their flapping sleeves and heterogeneous materials, help matters any. Miss Theilade is a brilliant and sensitive dancer, and this conventional work was a disappointment. Let us hope for something better from her soon. The audience recalled her many times.

Leonide Massine's setting of Beethoven's Seventh Symphony, which mixes Cupid and the Creation in a bewildering allegorical pot-pourri, ending with a good old-fashioned shake-down, has some very beautiful passages in it, notably the duet danced by Alicia Markova and Igor Youskevitch. But as a whole, the work seemed again utterly remote from the spirit of Beethoven's music. Since Mr. Massine has done such a splendid Bacchanale to Wagner's music with the collaboration of Dali, he can be forgiven the Bacchanale in this work, which has to be seen to be believed. Andre Eglevsky's stirring performance as the Polovtsian Warrior made 'Prince Igor' more than ordinarily palatable.

At the matinee of April 6 Irina Baronova made her first appearance with this company as the Ballerina in Stravinsky's 'Petrushka'. The company gave


 Alfredo Valente  
 Alexandra Danilova, Mia Slavenska and  
 Andre Eglevsky in 'Le Baiser de la Fée'

its first performance of Balanchine's 'Baiser de la Fée,' with Stravinsky's music, on the evening of April 10. This work was given its world premiere by the American Ballet three years ago. Mia Slavenska was the fairy, Alexandra Danilova the fiancée, Andre Eglevsky the young man, Nini Theilade the young mother, and Nathalie Krassovska the fiancée's friend. At this performance also, Frederick Ashton's 'Devil's Holiday' had its Spring premiere. Alicia Markova had the chief role for the first time. In 'Beau Danube' Irina Baronova had the role of the Street Dancer for the first time. On the evening of April 11, Anton Dolin was guest artist in 'Giselle', in the role of Albrecht. Once again Alicia Markova danced with breath-taking loveliness of style as the heroine of this venerable old ballet. The season closed on April 14.

ROBERT SABIN

## PAUL ROBESON IS HEARD IN FIRST RETURN RECITAL

Negro Baritone Appears in Final Event of Three Arts Society's Series at Newburgh

NEWBURGH, N. Y., April 17.—In his first American recital appearance after four years abroad, Paul Robeson was rousing welcomed when he sang before a capacity audience here last night. He was presented by Mrs. Pattee Wallach in the Three Arts Society's final concert of the season. Of prime interest was the first public performance of a new arrangement for two voices by Lawrence Brown, Mr. Robeson's accompanist, of the folkwork, 'Ballad for Americans', which Mr. Robeson recently introduced on the air. Mr. Brown at the piano sang the passages designated for chorus in the original. The work undoubtedly gained in effectiveness as the result of Mr. Robeson's profound stage presentation. 'Water Boy', 'Sometimes I feel like a motherless child' and 'Joshua fit the battle of Jericho' were among the songs in which the Negro baritone demonstrated anew that he is a master of the music of his race. Songs by Mussorgsky and the Russian folksong 'Night' were among his most artistic achievements. He sang his usual generous after-program to the continued pleasure of the audience. Among the extras, a highlight was his delivery of 'Swing low, sweet chariot'. There was hearty applause also for Clara Rockmore, who played theremin solos. She will accompany Mr. Robeson on his tour next season.

Lily Pons will open the Fall series

to Wagner, included the Overture to 'Rienzi', 'Siegfried's Rhine Journey', from 'Götterdämmerung' and the Prelude and 'Love-Death' from 'Tristan'. The Symphony No. 4 in F Minor by Tchaikovsky concluded the evening.

## JUILLIARD PRESENTS 'LE DONNE CURIOSE'

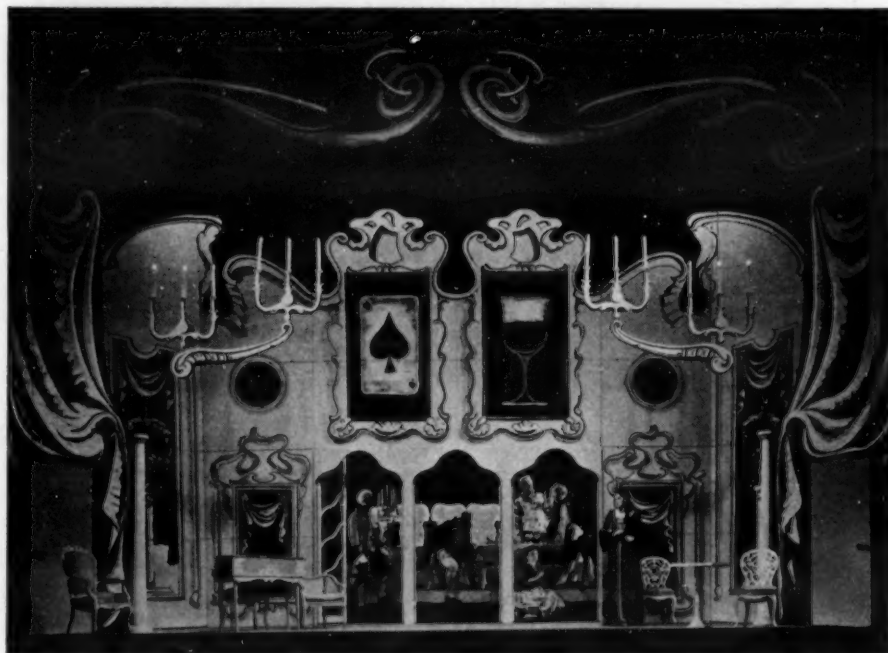
Opera School Students Give Wolf-Ferrari Work in New English Translation

Wolf-Ferrari's comedy of manners opera, 'Le Donne Curiose', received an enthusiastic performance by the students of the Juilliard Opera School, under the direction of Albert Stoessel on April 17, 18, 19 and 20, in the Juilliard Concert Hall. The work, which was first performed in New York on Jan. 3, 1912 at the Metropolitan Opera House, where it was given eight times, had not been seen locally since 1913. The Juilliard revival utilized a new English translation, by George Mead, of Luigi Sugana's text founded on the sparkling Goldoni comedy.

'Le Donne Curiose' is an opera requiring performance in the vernacular for its fullest effect. The student cast made the most of the comic values in its slender tale of women-folk of insatiable curiosity devoting all their ingenuity to discover just what their men-folk do at the club, from which they are forbidden; finding out; and being found out, scolded and pardoned. The boisterous stage action was directed by Alfredo Valenti. The excellent sets, in keeping with the stylization of the production, were designed by Frederick J. Kiesler. Mr. Stoessel led the orchestra and singers through the pleasantries of the score tastefully. The alternating casts were as follows:

Ottavio.....Philip MacGregor, William Dean Florino, Donald Dame, John Maxwell, Frederick Loadwick  
 Pantalone.....David Otto, Bernhardt Tiede  
 Lelio.....John Tyers, John McCrae  
 Leandro.....Robert Harmon  
 Arlecchino.....Clifford Harvut, Eugene Bonham  
 Beatrice.....Margaret Harshaw, Mary Louise Beltz  
 Rosaura.....Janet Burt, Catherine Aspinall  
 Colombina.....Estelle Hoffman, Helen Van Loon  
 Eleonora.....Gertrude Gibson, Annabelle Ott  
 Also: Harold Simms, John Campbell, Monas Harlan, Robert Aldrich, Francis Barnard, Roger White, Bowie Caperton, Frank Lezze and Edmund Selvaigre

K.



Samuel N. Gotscho

One of the Settings Designed by Frederick J. Kiesler for the Production of 'Le Donne Curiose' at the Juilliard Opera School



## BOSTON SOCIETIES GIVE EARLY MUSIC

Music of Sixteenth and Seventeenth Centuries Played—  
Recitalists Welcomed

Boston, April 20.—A very rewarding concert was sponsored by the Boston Society of Early Music, and presented by the Boston Society of Ancient Instruments. Those taking part were Messrs. Paul Federowsky, descant viol; Albert Bernard, treble viol; Alfred Zighera, viola da gamba; Gaston Dufresne, violone; and Putnam Aldrich, harpsichord. The society was assisted by Camille Girouard, baritone, who was heard in 'Hutet euch' by Schütz (1585-1672) and 'O Jesu Dulcissime' by Tunder (1614-1667), to the accompaniments of three viols and harpsichord.

Instrumental works were by Du Caurroy (1549-1610), Morley (1558-1610), Willaert (1480-1562), Schenk, Sweelinck (1562-1621), Froberger (1620-1667), Couperin (1668-1753) and Hausmann the second, from which it will be seen that the society offered its members some rare enjoyment.

The final program in the series of orchestral concerts conducted by Wheeler Beckett, with the co-operation of seventy members of the Boston Symphony, has been given, including the Overture to 'Der Freischütz', by Weber, the Largo from Haydn's Symphony No. 13, Leclair's 'Tambourin', Seiner's arrangement of Debussy's 'Clair de Lune', the 'Triana' from 'Iberia' by Albeniz, orchestrated by Arbos; Prokofiev's 'Peter and the Wolf' with Richard Hale as narrator, and



Wheeler Beckett, Conductor of Concerts for Youth in Boston

Wagner's 'Ride of the Valkyries'. These programs have been of great educational value to the several thousand children who have attended. The fine co-operation of the men who have played these concerts should not be overlooked.

In Jordan Hall a fine talent was revealed when Arthur LeBlanc, violinist, played a program heard by a very large audience. Not only did Mr. LeBlanc please listeners possessing non-technical understanding of the difficulties involved in the presentation of his program, which included works by Vitali, Brahms, Fauré and others, but the professional violinists were also enthusiastic over his performance. Sanford Schlusel gave excellent support.

GRACE MAY STUTSMAN

## BOSTON SYMPHONY RETURNS FROM TOUR

Koussevitzky Leads Players in  
Music by Sibelius, Schubert,  
Berlioz and Strauss

Boston, April 20.—The Boston Symphony having returned from its final circuit trip of the season, gave the following program at the Friday-Saturday concerts on April 12-13, Dr. Koussevitzky conducting:

Overture to 'Benvenuto Cellini'.....Berlioz  
Symphony No. 4.....Sibelius  
'Unfinished' Symphony in B Minor.....Schubert  
'Til Eulenspiegel'.....Strauss

The Berlioz Overture seemed more vociferous than was quite necessary. Brasses and cymbals were emphasized with all the vigor characteristic of Dr. Koussevitzky in his energetic moments, but the sum total in effect was on the side of noise rather than music.

Although the Schubert 'Unfinished' and the Strauss tone poem aroused the customary enthusiasm, and each was performed in a really masterly manner, quite as though Dr. Koussevitzky had approached them for the first time, it remained for the Sibelius Symphony to furnish the real musical pleasure of the afternoon.

Dr. Koussevitzky has the faculty of going straight to the heart of a Sibelius work and revealing its essence. The Fourth is never an obvious bid for the listener's attention. Not that Sibelius ever seems to make a conscious effort to attract the ear, but in this work he invokes no opulence from his orchestra and his message is terse and very much to the point. In the program book was a brief reference to what is some-

times referred to as a Sibelius maxim, "No dead notes—every note must live"! The Fourth Symphony is a perfect exemplification of this idea. Dr. Koussevitzky and his men spared no effort to set the work before us in the superb manner it deserves.

GRACE MAY STUTSMAN

## THORBORG HONORED

Philadelphia Branch of Metropolitan  
Opera Guild Tenders Dinner

Philadelphia, Pa., April 20.—Kerstin Thorborg, distinguished contralto of the Metropolitan Opera, was the guest of honor at a dinner given by the Philadelphia branch of the Metropolitan Opera Guild in the Ritz-Carlton on March 27 with Robert T. McCracken presiding. Nearly 300 were present, including many prominent in the city's musical and cultural activities. Brief addresses were made by Herbert J. Tily and Mrs. O'Donnell Hoover.

The feature of the occasion was a brief recital by Mme. Thorborg, whose rich vocal endowments and expressive interpretative powers were finely disclosed in 'Che farò senza Eurydice' from Gluck's 'Orfeo et Eurydice' and numbers by Marion Bauer, Grieg, and others.

The program also presented a series of tableaux vivants, directed by Dr. Herbert Graf and depicting roles in which Mme. Thorborg has won notable distinction—Orfeo, Marina, Fricka, Brangaene, Klytemnestra, and others. Music from the operas in which these characters appear was employed and eulogistic verses, written by Charles Hanson Town and Milton Lehman were read by Mrs. Hoover during the tableaux.

W. E. S.

## GRAINGER HEARD IN PIANO RECITAL

Program Includes Group of  
His Own Works

By OSCAR THOMPSON.

The element of dash that has been characteristic both of Mr. Grainger's playing and his compositions or transcriptions has not forsaken him. . . . It was not necessary to conjure up any of these specific images to credit the pianist with a praiseworthy performance, if not a particularly moving one. There was first-rate playing also in a group of French works by Faure, Ravel and Debussy; and with Grainger as the interpreter it was a foregone conclusion that full justice would be done to Grainger the creative musician in a final group that included "The Merry King," Scotch Strathspey and Reel, Lullaby from "Tribute to Foster" and "Macguire's Kick," the last of which hyphenated the name of Grainger with Stanford. Among a half dozen extras were the Brahms Lullaby, accorded a particularly sensitive and singing performance; Dett's "Juba Dance," Carpenter's "American Tango," and more Grainger: "Country Gardens" and "Colonial Song." An audience of good size enjoyed the evening and applauded accordingly.

New York Sun, April 10, 1940

## Percy Grainger Gives Program At Town Hall

Pianist Plays Bach, Chopin,  
Faure, Ravel, Debussy  
and Suite of Own Works

After an absence of several seasons from the New York concert platform, Percy Grainger returned last night with a piano recital at Town Hall. A very large audience was on hand to greet him, and he generally deserved their acclaim.

The highlight of the recital, however, was Mr. Grainger's setting of Fauré's song, "Après un rêve." This proved to be no transcription, in the accepted and sometimes undesirable sense of the word, but a straightforward rendering of the song's essence in terms of the piano. It was a beautiful arrangement, flawlessly played.

Mr. Grainger renewed the impression that he is one of the most interesting pianists of our day. R. L.

New York Herald-Tribune  
April 10, 1940

## GRAINGER APPEARS IN A PIANO RECITAL

Bach-Liszt G Minor Opens the  
Performance of Artist Given  
in the Town Hall

'After a Dream' by Faure Also  
on Program—'Tribute to  
Foster' Is Played

By OLIN DOWNES

Percy Grainger, after absence of months from local auditoria, appeared in recital last night in Town Hall. The dimensions of his audience and the welcome given him proved his popularity. His performances had the qualities and distinctions which have ere this commended his playing.

He played with the deftness, the clarity and rhythmic vitality which are peculiarly his. Grainger's "Tribute to Stephen Foster" met with the vast approval of the audience, and Mr. Grainger added, in the form of encores, to the program.

New York Times, April 10, 1940



By GRENA BENNETT

Percy Grainger, pianist-composer, was heard by a capacity audience in Town Hall last evening. He has been absent from local events for several seasons and the size of his audience and the hearty endorsement of his performance comprised a merited tribute to a brilliant musician.

Mr. Grainger performed as one whose command of the keys was assured and fluent; securing a beautiful singing tone and modelling each phrase with the taste of an artist. His sense of firmly-pulsed rhythm has ever been an outstanding detail of his interpretations and this was particularly marked in his original compositions.

Chopin's sonata was played with engaging charm, romantic inspiration and brilliant, facile finger work. Generous applause followed each number.

New York Journal and American  
April 10, 1940

Management: ANTONIA MORSE  
9 Cromwell Place, White Plains, N. Y.



# CONCERTS: Seldom Heard Works Enliven Spring Concerts

MUSIC events were clustered a little less thickly in recent weeks, though every evening offered something to the concert-goer. Piano recitalists included Vladimir Horowitz, Percy Grainger and Marie Zorn. Marion Corda and Earl Ashcroft gave song recitals. Violinists of the fortnight were Antonio Brosa, Tossy Spivakovsky and Joan Field. Janos Scholz gave a 'cello recital. The Bach Circle, conducted by Robert Hufstader, offered a program of seldom-heard works with instrumental and vocal soloists. Handel's 'Israel in Egypt' ended the New Friends Series in a performance by the Desoff Choirs conducted by Paul Boepple; the Schola Cantorum under Hugh Ross performed several South American works new to local music lovers and a group of singers were heard in Stephen Foster songs. The Workmen's Circle Chorus appeared under Lazar Weiner. Dance recitalists were Miriam Winslow and Foster Fitz-Simons, La Trianita and Dvora Lapson.

## Work by Australian Composers Presented

A program of works by Australian composers was given in the rooms of the English Speaking Union on the afternoon of April 7, by Alice Prowse, contralto, and Marjorie Hesse, pianist, both natives of Australia. Miss Prowse began the program with a group of songs by James Brush. These were followed by a group of three piano pieces by Roy Agnew, Alfred Hill and Miss Hesse. Miss Prowse then sang a group of aboriginal Australian songs collected and arranged by Dr. H. O. Lethbridge. Miss Hesse presented a group of three piano works by Frank Hutchens. Followed a group of songs by Miss Hesse, Mirrie Hill and Alfred Hill. The final group was of piano works by Miss Hesse, Josephine Bell and Percy Grainger. N.

## Marion Corda Sings in Town Hall

Marion Corda, billed as 'The Polish Singing-Actress', made her first local appearance in the Town Hall on the afternoon of April 7, with Werner Bass at the piano. Miss Corda's program was designated 'Songs of Many Nations' and no composers were named. Her performance is difficult to describe as there was a constant lack of unity. She has what is, conceivably, a good soprano voice but for purposes of interpretation she frequently used it in unorthodox ways. As a singer she cannot, from this appearance be credited with the highest artistic achievement, and as a character actress her abilities would seem to find a broader and more appropriate outlet elsewhere than on the formal concert platform. A large audience, however, was highly appreciative. Mr. Bass's accompaniments were excellent. H.

## Hijman Works Performed

Compositions of Julius Hijman, a Dutch composer now living in New York, were given in the Carnegie Chamber Music Hall on the evening of April 7. The pieces played consisted of a Sonata for 'Cello and Piano, a String Quartet, a Sonatina for Saxophone and Piano and a Sonata for Piano. There was also a group of songs for soprano. Those taking part included Catherine Reiner, soprano; Bernard Greenhouse, 'cello; Ralph Hollander and Norman Goldblatt, violins; Robert Mann, viola; Norman Hollander, 'cello; Sigurd Rascher, saxophone, and Audor Földes and Mr. Hijman, piano. The audience received all the works given, with marked appreciation and the composer was also given lengthy applause. N.

## Miriam Winslow and Foster Fitz-Simons Give Dance Recital

Miriam Winslow and Foster Fitz-Simons gave a dance recital at the Guild Theatre on the evening of April 7. Their program this year added seven new dances



Robert Hufstader



Janos Scholz



Joan Field



Percy Grainger

to the repertoire which they disclosed last season. They danced several duets, 'Prologue', to music by Kodaly; a suite, 'Landscape with Figures'; 'Archaisms', and 'For the Very Young'. Miss Winslow's solo dances included 'Frail Woman'; 'New England Portrait, 1640'; 'Burlesca', and 'Magnificat'. Mr. Fitz-Simons was seen in 'Archangel: Michael the Watcher'; 'Archangel: Lucifer the Fallen', and 'South Singing'. Mary Campbell was the accompanist. These young dancers move well and they have graceful bodies, but their choreography revealed a lack of power, range and imagination which work under a distinguished creative dancer would remedy. The audience was large and most generous in its applause. R.

## Tossy Spivakovsky in American Debut

Tossy Spivakovsky, violinist. Dr. Otto Herz at the piano. Town Hall, April 7, evening:

'La Folia' ..... Corelli  
Sonata in F, Op. 57 ..... Dvorak  
Chaconne, for violin alone ..... Bach  
Concerto in D, Op. 6, No. 1, First Movement ..... Paganini  
Nocturne and Tarantelle, Op. 28 ..... Szymanowski

Mr. Spivakovsky, a Russian-born violinist who became concertmaster of the Berlin Philharmonic at the age of eighteen and now for several years past has been a leading figure in Australia's music world, attracted special interest at this, his first recital in this country by negotiating triple stopping in such a way as to play all three notes simultaneously instead of spreading them. Violinists in the audience were of sharply divided opinion as to whether this was an absolutely unprecedented achievement, as was claimed for it, or not. In any case, it served the Bach Chaconne peculiarly well, even though the recitalist did not take full advantage of the opportunity it offered for tonal breadth and opulence in this work.

A basically musical nature was at all times in evidence in the violinist's playing, as was a comprehensive technical equipment. There were inconsistencies of style in his interpretations and, in general, his tone lacked sensuous beauty, but the curiously high tilt at which he held his instrument, adopting a virtually semi-perpendicular position for it, would seem to have constituted in itself a handicap to producing a richly resonant tone.

The Dvorak sonata, listed as a first performance in this country, proved to be an attenuated work of little inspiration. The Paganini and Szymanowski music was far more enkindling to Mr. Spivakovsky's temperament and he threw himself into the concerto and the tarantelle with a great deal of verve and dash, playing with brilliance, and imbued the Nocturne with much poetic feeling. Dr. Herz was a technically efficient but tonally aggressive accompanist. C.

## Joachim Ensemble Gives Concert

The Joachim Ensemble, Elfrieda Bos Mestechkin, violinist; Miriam Rose Fishbein, flutist; Rose Becker, violist; Margerethe Pattner, 'cellist, and Blanche Joachim, pianist, assisted by Michael J. Varanelli, violinist, gave a concert of chamber music in the Carnegie Chamber Music Hall on the evening of April 8. The program listed Sonata a Quatre by Loelliet, Phantasy by Frank Bridge, Quintet in D by Jan Brandts Buys, and quartets by Mozart and Brahms. M.

## Antonio Brosa Plays Van Dieren Suite

Antonio Brosa, violinist. George Reeves, accompanist. Town Hall, April 8, evening:

Sonata ..... Franck  
Suite for violin alone ..... Van Dieren  
Violin Concerto ..... Mendelssohn  
'Tzigane' ..... Ravel

Those who had heard Mr. Brosa play the Benjamin Britten Violin Concerto with the New York Philharmonic-Symphony recently, expected performances of high intelligence and technical attainments at this concert, and they were not disappointed. Franck's Sonata is still one of the finest in the repertoire, and it is always a pleasure to hear it, provided that it is played with the imaginative sweep which Mr. Brosa revealed in it.

There has been an increasing amount of discussion of van Dieren's music in recent years, though practically none of it is familiar to American listeners. The Suite for violin alone, which Mr. Brosa played for the first time in America, on this occasion, had an unmistakable structural solidity about it, and it was very interesting from a contrapuntal viewpoint, without being sensational in any way. In this, as in everything that he played, Mr. Brosa's fine tone gave distinction to his playing. The thrice-familiar Mendelssohn Concerto was actually enjoyable, as he interpreted it, with all its youthful freshness untarnished.

Ravel's biting 'Tzigane' brought the evening to a close. Mr. Brosa is the sort of violinist who can make the instrument speak many languages. He and Mr. Reeves were cordially applauded. S.

## Percy Grainger in Town Hall Recital

Percy Grainger, pianist. Town Hall, April 9, evening:

Fantasia and Fugue in G Minor... Bach-Liszt  
Sonata in B Minor, Op. 58..... Chopin  
'After a Dream' ('Après un rêve') ..... Fauré-Grainger  
'Jeux d'eau' ..... Debussy  
'Clair de lune'; Toccata in C Sharp Minor ..... Debussy  
'The Merry King', English folksong; Scotch Strathspey and Reel..... set by Grainger  
Lullaby from 'Tribute to Foster'..... Grainger  
'Maguire's Kick' (Irish March-Jig) ..... Stanford-Grainger

Mr. Grainger's large following was on hand in generous numbers to offer the Australian-American pianist a warm welcome on his reappearance after an extended absence from local concert rooms. And he

it noted at once that to a program that adhered somewhat more closely to traditional patterns than his past programs have usually done he brought all the vitality, rhythmic resilience and ebullient joy-in-playing that have been salient characteristics of his public performances from the beginning.

Both the Fantasia and the Fugue of the Bach-Liszt transcription received an eminent well poised reading, the Fugue being set forth with outstanding clarity of structural design and a controlling sense of tonal proportion. The pianist's subjective reactions to the music of the Chopin sonata were concretely disclosed in a printed program note, but whether the majority of his listeners could accept his conception of the first movement as "closely akin to the heroic passages in Wagner's 'Ring,'" the scherzo as "athletic in the extreme" or the final movement as "like Russian music at its wildest—a Mazeppa-dream of untamed horses, vast steppes and swirling snow" must remain unanswered. In any case, Mr. Grainger gave a performance of the work that was marked by a fine breadth of grasp and style, technical expertness and unflinching buoyancy, even if the emotional and spiritual depths of the music were not exhaustively plumbed.

For his following the Grainger transcriptions always form the climax of this pianist's recitals and those on this program exerted all their familiar irresistible charm as projected in Mr. Grainger's individual manner. 'The Merry King' and the Scotch Strathspey and Reel, of the printed list, were especially effective and there was a special loveliness in the added arrangement of the Brahms 'Cradle Song'. Other added favorites from the pianist's own list of compositions were his 'Colonial Song' and his arrangement of 'Country Gardens', while still other extras included Carpenter's 'American Tango' and Dett's 'Juba Dance'. C.

## New York Singing Teachers Give Sixth Concert

The sixth in a series of Young Artists Concerts, under the auspices of the New York Singing Teachers' Association, was given on the evening of April 9, at the Hotel des Artistes. Those taking part included Blanche Otto, Gertrude Meyer, and Gladys Conrad, sopranos, and Eugene Bonham, bass. Mildred Browns was accompanist.

## Rachelle Shubow Heard in Recital

Rarely heard piano music by the masters as well as first performances of contemporary works were played by Rachelle Shubow, pianist, on her recital program on the evening of April 9 in the Carnegie Chamber Music Hall. Daniel Gregory Mason's Variations on 'Yankee Doodle' in the styles of Grieg, Tchaikovsky, Brahms, Debussy, MacDowell, Dvorak and Liszt was heard for the first time, as were three excerpts from Mana-Zucca's 'My Musical Calendar'. Works by Marcello (Continued on page 16)

## Concerts in New York, April 26—May 10

### Town Hall Events

- Apr. 26, evening: Bell Chorus of New York.
- " 27, evening: Freiheit Mandolin Orchestra.
- " 30, evening: Carlyle Bennett, tenor.
- May 1, evening: Welsh Women's Chorus of New York.
- " 2, evening: New York University School of Education; Department of Music Education; Lowell Mason Scholarship Fund Concert.
- " 3, evening: Music School Settlement Spring Concert.
- " 4, afternoon: Sari Biro, pianist.
- " 4, evening: Tenth Anniversary Concert, Yiddish Culture Society Chorus.
- " 5, afternoon: Maria Wildermann, pianist.
- " 5, evening: Zilberts Choral Society.
- " 7, afternoon: National Music League Concert.
- " 7, evening: The Branscombe Choral.
- " 8, evening: Jacob Weinberg, pianist.
- " 9, evening: Municipal Opera Association Concert.
- " 10, evening: Doctor's Orchestral Society of New York.

### Carnegie Hall Events

- Apr. 26, afternoon: New York Philharmonic-Symphony.
- " 26, evening: New York Orchestra.
- " 27, evening: New York Philharmonic-Symphony.
- " 28, afternoon: New York Philharmonic-Symphony.
- " 28, evening: New York City Symphony.
- May 2, evening: New York Philharmonic-Symphony.
- " 3, afternoon: New York Philharmonic-Symphony.
- " 3, evening: Golden Hill Chorus.
- " 4, morning: New York Philharmonic-Symphony Young People's Concert.
- " 4, evening: New York Philharmonic-Symphony.
- " 5, afternoon: New York Philharmonic-Symphony.
- " 5, evening: New York City Symphony.
- " 6, evening: NBC Symphony.
- " 10, evening: New York Orchestra.



## ORMANDY CONDUCTS NEW VARDELL WORK

### Philadelphia Orchestra Plays Symphony by Carolinian— Schnabel Is Soloist

PHILADELPHIA, April 20.—The program for the Philadelphia Orchestra concerts of April 5 and 6, conducted by Eugene Ormandy, included:

Overture to 'Die Meistersinger'.....Wagner  
Symphony No. 1 in G Minor.....Vardell  
(First Performances in Philadelphia)  
Concerto in A for Double-Bass....Dragonetti  
Anton Torello  
'Death and Transfiguration'.....Strauss

Charles G. Vardell's symphony bears the title Carolinian and its themes and some of its musical patterns were influenced by folk-music of the Carolina mountaineers although most of the material is original. The composer is Dean of the School of Music of Salem College at Winston-Salem. Dr. Ormandy and the orchestra gave a fine reading, the symphony on a first hearing impressing favorably as to texture and substance and affording many interesting features in treatment and development.

Anton Torello, principal contrabassist of the Philadelphia Orchestra since 1914, scored a great success by his exposition of the formidable solo part in the Dragonetti concerto, reconstructed for Mr. Torello's use by E. Meriz in 1925 from a manuscript. Expert skill and musicianship were evidenced in Mr. Torello's virtuoso performance.

The 'Meistersinger' Overture and Strauss' tone-poem were authoritatively interpreted.

#### Schnabel Plays Four Concertos

Artur Schnabel was soloist at the orchestra's concerts on April 12, 13 and 15, with Dr. Ormandy conducting, the program on the last date marking the conclusion of this season's Monday evening series. The eminent pianist was heard in four concertos—two by Beethoven and two by Mozart. The program for April 12 and 13 comprised:

'Classical' Symphony.....Prokofieff  
Concerto No. 4, in G.....Beethoven  
Artur Schnabel  
Concerto No. 1, in C.....Beethoven  
Artur Schnabel

With splendid support by Dr. Ormandy and the orchestra, Mr. Schnabel's masterly pianism and mature artistry were manifested in distinguished and expressive interpretations of both concertos, that of the G Major being outstanding—particularly the thoughtful and sensitively phrased slow movement. Prolonged applause followed each work, Mr. Schnabel in acknowledging the ovations, indicating that conductor and instrumentalists be included in the honors.

Prokofieff's delightful score was given a felicitous reading, Dr. Ormandy's treatment having that lightness of touch and spirit of humor appropriate for the music's most effective impact.

The program for the April 15 concert offered:

Sarabanda, Giga, and Badinerie for Strings.....Corelli  
Concerto in C (K. 467).....Mozart  
Artur Schnabel  
Concerto in E Flat (K. 482).....Mozart  
Artur Schnabel  
'Deux Images'.....Bartok  
'Emperor' Waltz.....Strauss

The folly of applying the label "specialist" to an artist was strongly demonstrated at this concert—Mr. Schnabel (in many persons' minds, "card-indexed" as a "Beethoven specialist") bringing to his performances of the Mozart concertos the keen sense of musical evaluation and command of style called for by

the form and substance of these works and realizing deeply satisfying interpretations. In acclaiming Mr. Schnabel's achievements, the highest praise is to be accorded conductor and orchestra for superb collaboration in service to Mozart's glorious music.

Corelli's charming movements contributed not-a-little to the pleasure of the concert; Bartok's 'Deux Images' afforded their striking moments in music and orchestration, and Strauss's 'Emperor' waltz provided a melodious and happy ending to one of the best concerts of the season.

At the concert on April 12 three members of the orchestra who had completed twenty-five years of service were honored by the presentation of watches by the Women's Committees for the Philadelphia Orchestra—this practice having been inaugurated about 1928. The musicians honored were: Marcel Tabuteau, first oboe; Harry Aleinikoff, violinist, and Henry J. Michaux, violist. The presentation was made by Frances A. Wister, president of the women's committees.

WILLIAM E. SMITH

## METROPOLITAN DRIVE NEARS COMPLETION

### Opera Fund Gifts Now Total \$901,250 as Campaign Nears Deadline of Option

By mid-April, gifts to the Metropolitan Opera Fund, totalled \$901,250, it was made known by George A. Sloan, chairman of the campaign to secure \$1,000,000.

Mr. Sloan said that the Fund sent out an appeal to 20,000 persons in the New York area on April 21, stating that the Fund still needs "a considerable sum before it can be completed." Members of the radio audience who listen to regular Saturday matinee broadcasts from the Metropolitan Opera House have contributed \$316,151 of the total.

The Fund warned that its campaign to preserve the opera was nearing the deadline of the option to purchase the Opera House from the Metropolitan Opera and Real Estate Company, which must be executed by May 31 by the Metropolitan Opera Association.

## PHILADELPHIA HAS FESTIVAL OF OLD MUSIC

### American Society of Ancient Instruments Holds Twelfth Annual Three-Day Event

PHILADELPHIA, April 20.—The American Society of the Ancient Instruments, Ben Stad, founder and director,



Ben Stad, Founder and Director of the American Society of the Ancient Instruments

held its twelfth annual festival in the Grand Ballroom of the Ritz-Carlton on April 8 and 9, three programs being given before appreciative audiences. Consisting of Jo Brodo, pardessus de viole; Ben Stad, viole d'amour; Josef Smit, Viole de gambe; Maurice Stad, basse de viole, and Flora Stad, clavecin, the society was assisted by several soloists and ensembles in its rewarding and finely performed series. Each concert was introduced by the Renaissance Singers, James Fleetwood, director.

The opening program on April 8 featured Lilian Knowles, contralto, as soloist, in items by Monteverdi and Bach. The singer brought rich vocal resources and admirable musical feeling to expressive interpretations. The surrounding list afforded instrumental works by Alessandro Scarlatti, Buxtehude, Frescobaldi, and Henry Purcell, set forth

by the society with high excellence of ensemble, tone quality and style.

An afternoon program on April 9 comprised works composed or transcribed for, and dedicated to, the society. Great interest attached to 'Music for Ancient Instruments' by Arthur Cohn of this city, the prizewinning composition in the 1938-39 contest sponsored by the Society and for its instrumentation. Other music included A. Louis Scarmolin's 'In Retrospect', which won honorable mention in the Society's contest; Johann M. Blose's 'Minuet et Cantilene', and transcriptions by Henri Elkan of compositions by Purcell and Frescobaldi.

#### Tinayre Sings

A varied program on the night of April 9 concluded the festival, and attracted the largest of the three audiences. Yves Tinayre, tenor, was heard in 'Die Engelein', a pleasing church cantata by J. C. Kriedel, and in numbers by Perotin-le-Grand, Adam de la Hale, Dufay and Gombert, his renditions winning the favor of the audience. Jeanne Behrend, harpsichordist, contributed an agreeable reading of James Hewitt's 'The Battle of Trenton', an "historical military sonata dedicated to General Washington", and an interesting piece of early Musical Americana. The Mary Binney Montgomery Dancers offered dances of the sixteenth, seventeenth and eighteenth centuries, and a recorder quartet from the Curtis Institute provided pieces of Scheidt and a suite of old Dutch dances. The Society, in addition to accompaniments for Mr. Tinayre and the dancers, delighted by its performances of movements by Mouret, Tartini, Pasquini, Sacchini and Rameau.

The festival also was marked by the Society's annual dinner with Mrs. Benjamin F. Maschal, chairman of the festival committee, presiding. Speakers included Nicholas Douty, Frances E. Wister and Mrs. George Hale of Providence, R. I. WILLIAM E. SMITH

#### Dusolina Giannini to Tour West Coast

Dusolina Giannini, soprano of the Metropolitan opera, upon the completion of her appearances with the Metropolitan Opera Company on tour, left for the West Coast, where she will appear in concert and in recital.

ROBERT

HUFSTADER

CONDUCTOR

(Bach Circle of New York)

● "The work had a spirited performance, under the unobtrusive but musicianly direction of Robert Hufstader, who proved to be a talented conductor. . . . He conducted with a feeling for the style of the work. His interpretation of the Handel Concerto Grosso No. 2 in B flat, for strings and two oboes, captured the sturdiness of the music."—Howard Taubman, N. Y. Times, April 11, 1940.

● "The most telling part of the interpretation was vouchsafed by the chorus of sixteen voices and the chamber orchestra under Robert Hufstader's alert and understanding direction."—Jerome D. Bohm, N. Y. Herald Tribune, April 11, 1940.

● "The Circle, if you haven't attended any of its concerts and do not know its composition, boasts its own small chorus and orchestra under the able direction of Mr. Robert Hufstader."—Samuel Chotzinoff, N. Y. Post, April 11, 1940.

● "Chorus, orchestra and soloists were fused into creditable and pleasurable performances by Mr. Hufstader."—Oscar Thompson, N. Y. Sun, April 11, 1940.

Available for Guest Appearances, Season 1940-41

For Information Address EDITH BEHRENS, Personal Representative

63 W. 56th St. — Circle 6-9787

N. Y. C.





# CONCERTS: Programs Offer Unfamiliar Music of Past and Present

(Continued from page 14)

Bach, Haydn, Weber, Ethel Leginska and Liszt were also heard. M.

## Chamber Music Guild Quartet Gives Concert

The Chamber Music Guild Quartet, Elly Bontempo, piano; Bernard Ocko, violin; Eli Lifschey, viola, and Lucien Kirsch, cello, gave a concert in the Carnegie Chamber Music Hall on the evening of April 10. The program included a 'Suite-Divertissement' by Tansman; Dohnányi's 'Serenade' for string trio, and Ravel's Trio for piano, violin and cello. The playing of the organization was excellent in all three works given and the audience, which filled the hall, greeted the artists with much applause. D.

## Bach Circle Heard in Interesting Program

The Bach Circle of New York gave a concert in the Town Hall on the evening of April 10 which can without hesitation be signalized as one of the most interesting of the season. Robert Hufstader conducted the chorus and orchestra in four works, with soloists, all of them unfamiliar. The evening began with a performance of Handel's Concerto Grosso, No. 2, in B Flat, for strings and two oboes, superb music in the grand manner. It was excellently played, with incisive attack and with robust tone which did not become coarse or rough. In fact, the tonal body of a small orchestra can be more effective in such works than that of a larger ensemble, because it is more clearly defined. Christoph Gaupner's cantata, 'Mein Gott, Warum Hast Du Mich Verlassen?' followed, probably in its first New York performance. This music has a searching beauty of conception which makes it just as moving to hearers today as it undoubtedly was to those who first listened to it in 1712. The soloists were Catherine Aspinall, soprano; Mary Louise Beltz, contralto; Frederick Loadwick, tenor, and Norman Farrow, bass.

Haydn's delightful D Major Concerto for harpsichord and orchestra provided a contrasting interlude. Yella Pessl was the soloist, and apart from some tentative measures in the Adagio and a tendency to overaccent the bass part, she played the work with exciting dash and bravura, especially the Rondo all'Ungharese. The concert came to a close with Carissimi's astounding oratorio, 'Jephe', in which Viola Philo was soprano soloist, with Miss Beltz, Mr. Loadwick and Mr. Farrow collaborating. Let all those who think of the beginnings of oratorio as a "dreary waste of recitative" and childishly simple harmony listen to this work. It is dramatically intense and daring music, set within certain limits, but perfectly free within them to express a wide range of emotion and experience. Mr. Hufstader conducted with admirable stylistic understanding throughout the evening. S.

## Give Contemporary Works at Washington Square College

Works by five contemporary composers were given at Washington Square College of New York University on the evening of April 10, under the leadership of Professor Martin Bernstein. The college chorus and orchestra took part in presenting 'Prologue' by William Schuman; 'Suite Antique' by Albert Stöessel; 'By the Waters of Babylon' by Philip James; 'Dirge' by Ernest Bloch, and 'Handel in the Strand' by Percy Grainger. The program also included three Bach cantatas, 'In Allen meinen Taten'; 'Komm, du Süsse Todesstunde' and 'Wachet Auf!'. The soloists were Marilois Ditto, soprano; Anna Handzlik, contralto; Robert Currier and Herbert Garber, violins, and Leila Goldstein, piano. N.

## Gena Branscombe's Choral Works Sung With Composer Conducting

As a special feature of the Broadway Tabernacle's centennial celebration a program of choral works by Gena Branscombe, consisting of 'Pilgrims of Destiny' and

'The Light', was given at the church on the evening of April 12 under the composer's direction, in the presence of a large and manifestly pleased audience.

The melodically significant and ingratiating music of Miss Branscombe's imaginative and well written and scored choral drama, 'Pilgrims of Destiny', was heard to excellent advantage as sung by Mary Frances Lehnerts, mezzo-soprano; Marguerite Ware, Marjorie Hamill, Willanna Miles, Annette Burford and Dorothy Orton, sopranos; Ellen Repp and Dorothy Essig, contraltos; Elwyn Carter, Foster Miller and Bryce Fogle, baritones; Ralph Lear, Roy Brashears and Hunter Sawyer, tenors, and Eugene Bonham, bass, as the soloists, and the Branscombe Choral and a children's chorus from the Church of St. Mary's-in-the-Garden, with John Groth at the organ, Berthé Van Den Berg at the piano and a chamber orchestra of fourteen players.

The soloists all wore picturesque costumes suggestive of the period of the work, the scene of which is laid on board the 'Mayflower', in 1620, with William Bradford and Rose Standish, represented respectively by Mr. Carter and Miss Lehnerts, as the principal characters.

'The Light', for which, like 'Pilgrims of Destiny', Miss Branscombe had written the words as well as the music, also proved to be a work of lofty conception and impressively dignified musical utterance. The baritone solos were admirably sung by Foster Miller, while the antiphons were sung by the Branscombe Choral and the MacDowell Club Choral of Mountain Lakes, New Jersey, and the instrumental parts were played by the same corps as had participated in the preceding work. There was much applause for Miss Branscombe and all her associates. C.

## Janos Scholz, 'Cellist, Gives Solo Recital

Janos Scholz, 'cellist; Otto Herz, pianist. Town Hall, April 12, evening:

Sonata in E Minor, Op. 38.....Brahms  
Sonata, Op. 4.....Kodaly  
Sonata, Op. 6.....Barber  
Sonata in A. Op. 69.....Beethoven

Mr. Scholz was formerly the 'cellist of the Roth Quartet. This was his first solo appearance here. In both the Brahms and the Beethoven his playing was excellent though occasionally overpowered by the zeal of Mr. Herz. The Brahms was in every respect the most interesting of the four works given. The Kodaly Sonata is an early piece, as its opus number indicates, but it is not of extraordinary value. Mr. Barber's work was well received and the composer was called upon to bow in acknowledgment of prolonged applause. The Beethoven was the best played of all four works. Mr. Scholz proved himself an excellent soloist and the fact was readily



(Left) La Trianita, Spanish Dancer, Who Made Her Formal Debut. (Above) Marie Zorn, Pianist, Who Gave a Debut Recital

acknowledged by a numerous audience that braved a miniature blizzard to attend. H.

## Vladimir Horowitz in Second Recital

Vladimir Horowitz, pianist. Carnegie Hall, April 12, evening:

Two Sonatas.....Domenico Scarlatti  
Sonata in E Flat Major, Op. 31, No. 3.....Beethoven  
Sonata in B Flat Minor, Op. 35; Two Mazurkas: C Sharp Minor, Op. 41; E Minor, Op. 41.....Chopin  
'Scarbo'.....Ravel  
'Sonetto de Petrarca', No. 104; 'Au bord d'une source'; 'Feux Follets'; Paganini Etude in E Major.....Liszt

Stupendous virtuosity was to be expected in any case at this recital, but one came away from it most deeply impressed by the breadth and sensitivity of the pianist's musical nature. Mr. Horowitz can evoke the most exquisite liquid sounds from the instrument and he can sweep over it like a tornado, creating sonorities which leave one absolutely breathless, but this is not all. He can so capture the composer's thought and feeling that the listener forgets the thousand-and-one stratagems of piano technique in the sheer joy of discovery.

Time was when Mr. Horowitz's playing of Beethoven left even his warmest admirers rather at loose ends, but he played the E Flat Sonata with a power and stylistic veracity which should have warmed the heart, or should one say ears, of even the most acidulous classicist. The first theme of the opening allegro was beautifully enounced, and the whole movement had a wonderful transparency of effect, for Mr. Horowitz played it simply and without ado. The impatient left hand figure in the Scherzo was kept in proper subordination with exciting effect, and in the tarantella-like finale the pianist unleashed some of the thunders and lightnings which were to follow in Chopin's B Flat Minor Sonata.

In the first movement of the Chopin

work Mr. Horowitz played almost too compressedly; at times one could not absorb the wealth of detail at the tempi which he took, though the music was never muddy or distorted. But the Scherzo was consummately played, its massive chords tossed about with careless mastery and with a whip-lash rythmical vitality. After a sombre march, in which the bass throbbed like muffled drums, the final Presto had the startling clarity of summer lightning. Mr. Horowitz's fingers moved faster than one could think, producing a tightening of the throat and tension of the muscles in his listeners which found outlet in a roar of pent-up applause at the final chord.

The Ravel 'Scarbo' was miraculously clear, for Mr. Horowitz plays it with a peculiar subtlety and refinement. This is music which must be wooed and not brutally attacked, as some pianists try to do. The Chopin Mazurkas were enchantingly done, and in the Liszt group the artist was in his element. One could exhaust all the five-barreled adjectives in the dictionary describing these performances, to which the pianist added several encores, ending with his 'Carmen' Fantasy. Recitals like this one creates legends in later years.

## Concert Given of Music by Contemporary Dutch Composers

A concert of music by contemporary Dutch composers was given in Holland House, Rockefeller Plaza, on the evening of April 12. Those taking part included Mary Bell, vocalist; Ann Evringham, harp; Bernard Greenhouse, cello; Julius Hijman, piano; George Neitzert, flute, and Dr. Andries Roodenburg, violin. The first number was a Sonata for Violin and Piano by Henk Badings, followed by a Sonata for Flute and Harp by Sem Dresden and settings for voice and piano of three of Shakespeare's sonnets by Piet Ketting. After the intermission a Sonata for Cello and Piano by Hijman was played and two songs by the same composer were given. One of the movements of the sonata was in memory of Dirk Schafer. The final work was William Pijper's Second Sonata for Violin and Piano. N.

## Maria Winkler Heard

Maria Winkler, soprano, gave a recital on the evening of April 13 in the Salle des Artistes, with Herbert Winkler at the piano. The program opened with a group containing Marcello's 'Quella Fiamma', Paisiello's 'Que Vuol la Zingarella', and two Schubert Lieder, the 'Ave Maria' and 'Gretchen am Spinnrad'. It continued with Mary's aria from 'The Bartered Bride', Wagner's 'Träume' and 'Schmerzen', and songs by Brahms, Wolf, Kramer, Manzuca, Tchaikovsky, Gretchaninoff and Rachmaninoff. The audience was cordial. N.

## Marie Zorn Makes Debut

An all-Bach program was presented by Marie Zorn, pianist from Indianapolis, at her Town Hall debut on the afternoon of April 13. The recital opened with a group of transcriptions by Beste, Rummel, Busoni and Zorn. Also heard were three preludes and fugues from 'The Well-Tempered Clavichord', a duetto, the 'Italian Concerto', the 'Chromatic Fantasy and Fugue' fourteen 'Little Preludes' and the Prelude and Fugue in A Minor. In the performance of this taxing program Miss Zorn revealed fleet finger technique and cleanness of style. M.

## La Trianita Seen in Recital

La Trianita, a Spanish dancer of American birth, made her formal New York debut on the evening of April 14 at the Guild Theatre before a large and cordially disposed audience which included many Spaniards. The Latin contingent added much to the atmosphere of the recital by calling across the footlights and making the whole affair intimate in character. William Kulkman was the pianist of the evening, contributing several solos, and Jeronimo Villarino accompanied La Trianita on the guitar and played solos.

The program was made up of familiar (Continued on page 22)



FORT WAYNE LEADS WESTERN DIVISION

First to Organize in the Western Division of Community Concerts, Members of the Fort Wayne Association Meet at the Annual Membership Campaign Dinner. From Left to Right Are Mrs. Christian Luecke, Secretary of the Fort Wayne Association; Ward French, General Manager of the National Organization of Community Concerts; Mrs. W. H. W. Peltier, President of the Fort Wayne Association; Arthur Wisner, Western Manager of the National Organization; Mrs. John E. Moring, Membership Chairman of the Local Association; Charles Meigs, Treasurer; Mrs. Arnold Duemling, Vice-President

Neuman Studio



## FORM OPERA GROUP IN LOS ANGELES

**Coates and Rosing Head Southern California Opera—'Faust' Will Open Season**

LOS ANGELES, April 20.—After six months of intensive preparation, the Southern California Opera Association has announced 'Faust' as the inaugural production of its first season. The production, to be given at the Philharmonic Auditorium on April 25, will be under the musical direction of Albert Coates, guest conductor of the Los Angeles Philharmonic, and will be staged by Vladimir Rosing.

Other presentations planned by the organization for this season are 'Madame Butterfly', 'I Pagliacci' and the world Premiere of Albert Coates's 'Gainsborough'. The cast of 'Faust', to be selected from the large number of singers interviewed by Mr. Coates and Mr. Rosing, will be announced shortly.

### Civic Leaders on Board

The Southern California Opera Association is a new organization headed by Mr. Coates and Mr. Rosing, and Mme. Villiers-Graaf. The board of directors includes John Anderson Ford, Louis Curtis, Mrs. Leiland Atherton Irish, Claude McFadden, Mme. Philip Zobelein and Meredith Wilson. Formed a little over a half year ago, the object of the company is to give Los Angeles its own opera company—one capable of competing in voices and in the quality of production with the presentations of other American cities. Its personnel is composed of a carefully selected and well-trained company of singers. The chorus and orchestra will consist of members of the WPA Music Project of Southern California.

Mr. Rosing has produced opera, both at Covent Garden in London and in this country. This is not the first collaboration of Mr. Coates and Mr. Rosing. They were brought together some years ago by George Eastman, of Rochester, N. Y., where Coates was invited to form and conduct the Rochester Philharmonic and Rosing to organize an American Opera Company.

### To Be in English

"The performances will be given in English", said Mr. Coates. "Opera in this country has never held wide appeal because it was never understood. The world still lives in the old, stupid traditions of acting and production, which are unacceptable to the present generation. Therefore we intend to place emphasis on stage deportment and a vital step in this direction is making opera understandable to audiences by singing it in English."

### Margaret Sittig Plays in Southwest

Margaret Sittig, violinist, accompanied by her father, Frederick V. Sittig, gave a most successful concert at El Paso, Tex., and two days later played in Tucson, Ariz., at the Temple of Music and Art. Miss Sittig gave concerts in Florida and Georgia before going to Texas and Arizona.

### Shura Cherkassky Returns to America

Shura Cherkassky, Russian-American pianist, arrived in New York on the Bergensfjord, April 15, after three and one-half years of concertizing abroad. War found Mr. Cherkassky in France from whence he went to Scandinavia to

fulfill several recital engagements, as well as appearances as soloist with many orchestras. While on the Bergensfjord at sea Mr. Cherkassky played a benefit program for the war orphans of Scandinavia, for which he received a vote of thanks from passengers and officers. He plans to make an extended American tour beginning next October.

## LOS ANGELES HEARS NEW WILSON WORK

**Philharmonic Plays 'Missions of California,' at Last Concert, Under Coates**

LOS ANGELES, April 20.—The Los Angeles Philharmonic rang down the curtain on its twenty-first season with the final pair of concerts in the Pantages Theatre on April 4 and 5. It was announced that Otto Klemperer, the Philharmonic's regular conductor who has been on leave this season, due to illness, will return next year. It will be his seventh season in Los Angeles. Bruno Walter, whose appearances here last fall were outstanding events, will open the series on Nov. 20, continuing for six concerts.

Albert Coates was conductor and Josef Hofmann, soloist, in the last program, and for the third time in as many concerts a new American work was given its first presentation. Meredith Wilson, a native of Iowa, and yet under forty, came to California four years ago as general musical director for the National Broadcasting Company. Inspired by the story of the early missions, built by the Spanish padres in the late Eighteenth Century, he used the material for his second Symphony in E Minor, 'The Missions of California'.

### Symphony Has Religious Cast

The work is in the usual four movements, the first dedicated to Junipero Serra, the greatest of the padres. The entire symphony has a deeply religious cast, and Junipero Serra is given a definite theme, which appears several times in the score. The Andante, entitled 'San Juan Bautista', depicts the mission in a fertile valley and the sound of mission bells. Much of this movement is made effective by clever use of the plain chant. The Scherzo takes its inspiration from 'San Juan Capistrano', which the swallows leave every St. Joseph's Day, Oct. 23, and to which they return on St. John's Day, March 19. The final movement, A la Marcia, symbolizes the growth and development of California and the part which the Franciscan Crusaders have played in its progress. The work is easy to listen to; the imagination is free to follow the musical journey from one mission to another and it possesses an inner glow. Mr. Coates had rehearsed the work well and the large audience found much pleasure in it.

Because the Wilson composition was to be broadcast, Elgar's 'Enigma' Variations, which opened the program, had to be cut in half, part coming before the Symphony, and the last seven episodes after, minimizing their effect. Mr. Coates is on home territory in the music of Elgar and gave it a spirited performance. Many in the audience had come especially to hear Josef Hofmann play Schumann's Concerto in A Minor, Op. 54. Nor could they have been disappointed, for he played with his wonted beauty of tone and suavity of style. His success was enormous.

HAL D. CRAIN

## SANTELMANN SUCCEEDS BRANSON AS BAND HEAD

**Captain Taylor Branson Retires as Leader of U. S. Marine Band After Forty-one Years of Service**

WASHINGTON, D. C., April 20.—Captain Taylor Branson, retiring after forty-one years of service in the U. S.



Underwood & Underwood  
Captain William Santelmann (Left) Accepts the Baton from Captain Branson at the Ceremonies Held in Washington

Marine Corps, turned over the Marine Band baton to a thirty-seven-year-old successor on March 28. The new leader is Captain William F. Santelmann, Jr., son of the late Captain Santelmann, who

led the "President's Own" band for a term of nearly three decades.

Band members, appearing in red coats with golden insignia, thundered a long farewell as the venerable Captain Branson made his final appearance before them at ceremonies in the Marine Corps Barracks. And Captain Branson, showing that the feeling of good wishes and affection was mutual, stepped up to a microphone and sang the famous Marines' hymn, 'From the Halls of Montezuma', a song he had conducted thousands of times.

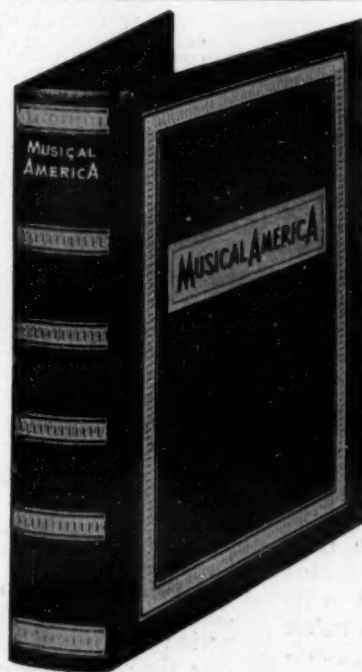
President Roosevelt, in a letter, commended the retiring Captain for his "cheerful, efficient and most co-operative efforts" in connection with innumerable White House functions, the rendition of honors to important visiting personages and other ceremonies. Maj. General Thomas Holcomb, Marine Corps commandant, praised Captain Branson's "long and outstanding service".

Captain Santelmann, the band's new leader, is the eighteenth director of an organization almost as old as the nation. He is the fourth leader since John Philip Sousa, who led the band to international fame in the 1880's.

Franz X. Schumm, bass violist, has retired from the band after twenty-seven years of service. J. W.

### Virginia Johnson to Be Soloist with Singers Club

Virginia Johnson, soprano, will appear as guest soloist with the Singers Club of New York at their annual Spring concert at the Astor Hotel on the evening of April 26. Miss Johnson has been engaged to make several joint appearances with Georges Enesco next season, singing his Song Cycle, with Mr. Enesco at the piano.



● This binder looks and handles like a book. It is a bound book in every respect except that you snap the magazines in the cover one at a time. It opens flat as a bound book, which makes it easy to handle and to read. It keeps the magazines handy as long as you wish to retain them in the binder. The contents are protected from handling, tearing and from being mislaid or carried away. The binder is finely grained, dark green, gold embossed . . . a handsome addition to desk or library.

## Keep your copies of MUSICAL AMERICA in this Handsome Binder

Because of the many hundreds of requests from our readers everywhere, we feel that it is our duty to comply with their wishes in supplying this inexpensive binder\* for the safe-keeping and ready reference of their copies of MUSICAL AMERICA.

We have purchased several thousand binders at one time and succeeded in securing a remarkably low rate. Therefore, we happily take this opportunity to express our appreciation of your interest, and make available to you this most attractive binder.

Our daily requests are mounting rapidly and before long our supply will have been exhausted. . . . We ask that you submit your order today before the supply is completely gone.

**Price \$1.50 per binder, postpaid**

\*PERMO Lifetime BINDER

Make checks payable and remit to  
BINDER DEPARTMENT

**THE MUSICAL AMERICA CORPORATION**  
113 West 57th Street, New York, N. Y.



# MUSICAL AMERICA

Founded 1898 by JOHN C. FREUND

JOHN F. MAJESKI, Publisher

THE MUSICAL AMERICA CORPORATION:  
John F. Majeski, President; Walter Isaacs, Treasurer;  
Kenneth E. Cooley, Secretary.

Executive and Editorial Offices

Suite 1401-S Steinway Building, 113 West 57th Street, New York  
Telephone: Circle 7-0522 Cable address: MUAMER

OSCAR THOMPSON, Executive Editor  
FRANCES Q. EATON, Assistant to the Editor  
MAURICE B. SWAAB, Advertising Manager

CHICAGO OFFICES: MARGIE A. McLEOD, Manager, Kimball  
Hall, 304 South Wabash Avenue. Telephone: Harrison 4544.

BOSTON OFFICE: GRACE MAY STUTSMAN, Correspondent,  
57 Rowe Street, Melrose.

LOS ANGELES — HOLLYWOOD: DOROTHY HUTTENBACH,  
1515 North Orange Grove Avenue.

FOREIGN REPRESENTATIVES

GERMANY: GERALDINE DE COURCY, Kurfürstendamm 196, Berlin  
W. 15. Telephone, J 1 Bismarck 3041.

FRANCE: EDMUND J. PENDLETON, 65 Quai d'Orsay, Paris.

ENGLAND: EDWARD LOCKSMITH, Howden, South Road, Taunton,  
Somerset.

ITALY: GUIDO GATTI, s/o "La Rassegna Musicale," Via Gabriele  
Berutti, 9, Turin.

CENTRAL EUROPE: H. H. STUCKENBACH, Panská 12, Prague 2.

SWEDEN: KAJSA RÖTZÉN, Radmansgatan 56, Stockholm. Tele-  
phone, 31, 41, 92.

BRUSSELS: CHARLES LEIRNS, 185 Ave. Louise.

SWITZERLAND: DR. WILLY REICH, Riehenring 11, Basel.

U. S. S. R.: VICTOR BELAIEFF, Novinsky Boulevard, 31, Lódz 4,  
Moscow 69.

CUBA: MISS CARIDAD BRITES, Calle G 153, Vedado, Havana.

AUSTRALIA: MISS BIDDY ALLEN, The Argus, 365 Elizabeth St.,  
Melbourne.

MEXICO: FRANCISCO AGRA, Ave. Chapultepec 42, Mexico City.

YUGOSLAVIA: MISS IVANA FISCHER, Demetrova 3, Zagreb.

Subscription Rates: U. S. A. and Possessions, \$3 a year; Canada,  
\$3.50; Foreign, \$4. Single copies, twenty cents. Unsolicited manu-  
scripts cannot be returned unless accompanied by sufficient postage.  
Copyright, 1940.

## German Music in America

This is no time for Americans to begin asking—as some seem to be impelled to do—all manner of questions about the present, future, probable, possible or putative status of German music, as if we were confronted today with the issues of musical policies that had to be solved in 1917 and in the opinion of many were solved badly. It seems hardly necessary to remark that America is not at war. Surely it is absurd to begin crossing bridges with regard to Schubert Lieder, Wagner music-dramas and Strauss tone-poems just because these and kindred works of German origin were sent into exile twenty-three years ago against the better judgment of most musicians.

Whatever the preponderance of American feelings regarding events in Europe, one point cannot be too strongly emphasized. The best of German music holds its place in the affections of the American musical public not because it is German but because it is music of such genius that it has become altogether international in its influence and appeal. Second-rate German music is no better liked in this country than second-rate French, Italian, Russian or English music. And as anyone who has had much experience with German music in its own habitat knows, there is plenty of it. It is yet to be proved in any convincing way that America has not as ready a welcome for first-rate music by composers of other countries as it has for first-rate German music. Genius must be served, whether it be the French genius of a Debussy, the Italian genius of a Verdi, the Russian genius of a Tchaikovsky, the Czech genius of a Smetana, the English genius of a Purcell, the Norwegian genius of a Grieg, the Finnish genius of a Sibelius or the German genius of a Brahms.

The charge that America has been "completely under the heel of German musical Kultur," which we find repeated in the estimable *Musical*

MUSICAL AMERICA for April 25, 1940

*Opinion* of London, is arrant nonsense. So is any such exclamation as that which a listener reports having heard at a performance of the Brahms German Requiem at Columbia University. "Why," demanded a man who might better have gone somewhere else, "must we have all this German music!" Why indeed! The answer is a profoundly human one—for it is the answer of the Requiem itself, wherein is revealed, not merely the "German" soul, but the soul of all civilized mankind.

## Are the Singers to Blame?

If, as can be charged with some show of justice, this is a sterile period in song writing, what is the cause? Composers, it would appear, are by no means ready to take all the onus upon themselves. Some have their little hatchets out for singers, some for contemporary poets, some for the types of programs that prevail today. In a supplement (1930-38) to his valuable book, 'Art Song in America', William Treat Upton presents the opinions of various contemporary American composers and it is to be noted that a considerable number of these submitted as a reason for the present situation "the notorious unwillingness of our singers to put themselves to the trouble of becoming acquainted with new songs (particularly those of their own compatriots)".

There are, to be sure, other reasons, if one is to accept as well founded the opinions expressed in the symposium. One is a lack of suitable texts, it being contended that if we examine any period in which the song form has flowered we will find that songs were written to texts of that period. Today's poetry, it is argued, is too complex. Only rarely is there real simplicity "when thought, emotion and image are so fused and direct that they become transparent to the composer's musical thought." In some quarters is to be found a leaning toward the wordless song. It is to be noted that one of those quoted asserts that the English and the Americans have never attacked seriously the question of English prosody; whereas the excellence of the French and German product is credited to a serious study by composers of the French and German languages.

But these other "reasons" do not exonerate the singers who follow the easiest way and put on their programs chiefly the songs they hear others sing. They are the ones most likely to complain of the lack of good songs for their little English-American groups, almost invariably tucked away at the very end of their recitals. To put all singers in this class would be to do an injustice to those who really make a practice of examining many songs in the course of a season. But are they more than a small minority? One has only to consider how fractional is the representation of the song classics—particularly Lieder—on our programs to realize that the charge against singers of merely following in one another's footsteps is not solely applicable to contemporary songs or American songs. The so-called sterility of the period may be more apparent than real; at any rate, the presentation of a wider variety of English and American songs—and not necessarily in the last group—would be one way to determine the issue, at the same time that it would absolve our singers of imputations of laziness or neglect.

To the world's considerable stock of "such is fame" stories, should now be added this one about Igor Stravinsky. Thinking he had plenty of time, he started to walk from his hotel to Carnegie Hall, where he was to conduct a program of his own works. Discovering that he would be late, he ran. Breathless, he tried to enter through the front lobby. The ticket taker refused to admit him, for he had no ticket. If he was Mr. Stravinsky, why didn't he go in the stage door? Running around the block, he did. Then he discovered that he had left his spectacles behind. He had to phone for them to be sent from the hotel. The concert began ten minutes late.

## Personalities



Guiomar Novaes and Her Daughter, Anna Maria, Depart for Brazil at the Conclusion of Mme. Novaes's Tour. The Brazilian Pianist Plans to Go to Portugal This Summer as Artistic Representative of the Brazilian Government at Its World's Fair. She Will Return to the United States Next January for Her Annual Tour

**Griller**—The Griller Quartet, which is now in England, played at Buckingham Palace during a sitting which Queen Elizabeth was having for her portrait which was being painted by Augustus John.

**Menuhin**—While his ship, which is carrying him to the Orient, waited in port at Honolulu, Yehudi Menuhin gave a concert before a sold-out house and then dashed back aboard to continue his voyage.

**Tauber**—Persuaded by his English wife, the film star, Diana Napier, not to return to his native Austria in 1938, Richard Tauber last month was admitted to British citizenship.

**Heifetz**—By virtue of the facilities of aeroplane travel, Jascha Heifetz will give fifty concerts during three months in thirty-five cities in ten South American countries.

**Paray**—Following a demonstration of pro-Wagnerites and anti-Wagnerites at a concert of the Colonne Orchestra in Paris, Paul Paray, its conductor, made the sage reflection: "Music has no frontier!"

**Horowitz**—The son-in-law and daughter of Arturo Toscanini, Vladimir Horowitz and his wife, Wanda, recently bought a house in Irvington near that of the noted conductor.

**Swarthout**—A mural painting entitled 'Songs of Long Ago' by Albert Cugat, was recently dedicated in the pediatrics department of the Jewish Hospital of Brooklyn by Gladys Swarthout, mezzo-soprano of the Metropolitan Opera.

**Gorin**—Pausing on a concert tour, Igor Gorin recently received in Los Angeles his final papers making him a citizen of the United States. "This is one of the happiest days of my life," said Mr. Gorin, "and I am glad to know I've passed all the tests with medals".

**Tagliafero**—The Brazilian born French pianist, Magda Tagliafero, recently landed by plane in her native country for her first visit there in fifteen years. After a wide tour of Brazil, which will take her to twenty-four cities, Mme. Tagliafero will return by air to New York to begin a tour of the United States.

**Disney**—It is rumored that Walt Disney is at work upon a series of animated cartoons illustrating various popular musical works such as Tchaikovsky's 'Nutcracker' Suite and 'The Prentice Sorcerer' of Dukas. The musical accompaniment, according to reports, will be supplied by the Philadelphia Orchestra under Stokowski.



## BERLIN ACCLAIMS FURTWÄNGLER WORK

Conductor Plays New Sonata for  
Violin and Piano with  
Kulenkampff

BERLIN, April 10. — An event that stirred the interest of Berlin more than any other musical occurrence of the present season was the first performance of Furtwängler's new Sonata for violin and piano which was presented at a sonata recital given by the conductor and George Kulenkampff in the Beethoven Saal on Feb. 20, one week after its première in Bielefeld.

It is evident that in writing this new work Furtwängler was more intent on producing "pure music" than on enlarging music's vocabulary. There was the same tempestuousness of mood, the same romantic phraseology, the same shattering climaxes, the same symphonic treatment of the instruments and the same character of improvisation that set the artistic pace of his earlier compositions. The first movement with its multiplicity of themes resembled a fantasia or rhapsody. The Andante in its mood of spiritual exaltation and the brief closing Presto with its recollections of the principal themes of the other two movements had a more classic contour.

From an instrumental standpoint, the work is a brilliant vehicle for the violin as well as the piano and demands a superb technique on the part of both performers in order to negotiate its complexities with the abandon that is the keynote of its style. The composer and his fellow artist received a tremendous ovation.

GERALDINE DE COURCY

## SERIES OF BROADCASTS INAUGURATED BY NFMC

To Feature Instrumental and Choral  
Groups Affiliated with National  
Federation

A series of six broadcasts under the auspices of the National Federation of Music Clubs, featuring some of the best known instrumental and choral groups affiliated with this nationwide organization, was inaugurated on April 20 on a network of the National Broadcasting Company.

The broadcasts will continue on subsequent Saturdays up to and through May 25 and will be one-half hour in length. Points of origin will be New York, Boston, Philadelphia, Hollywood and tentatively Cincinnati. Among the

### So, What?

Union musicians of Wichita have placed a positive and permanent ban on "that outrageous, vulgar, depraving, nauseating noise known as 'jazz', and have declared that 'they will henceforth play only music of the highest class suitable for their purpose.'"

1920

### A Genuine Service

At a meeting of the Beethoven Association it was unanimously decided to continue the association indefinitely along the same lines, and with the same ideals, artistic and other. In reference to disposing of the profits it was suggested making these of permanent value by using them for the publication of Henry E. Krehbiel's translation of Alexander Wheelock Thayer's 'Life of Beethoven'.

1920

### Good Advice, Both

Discourage litigation, Abraham Lincoln told the legal profession. Stop trombone practicing first, says Victor Herbert, as he goes to court over his neighbor's noises.

1920

## What They Read Twenty Years Ago

MUSICAL AMERICA for April, 1920



With the New York Symphony on Tour: In the Upper Photograph Are Dr. Walter Damrosch, Conductor, and (Left to Right) His Daughter, Polly, Mrs. Damrosch and Their Other Daughters, Gretchen and Anita. The Lower Picture Shows the New York Symphony with John Powell, Pianist and Composer, Holding the Flag. At Right Is George Engles, Who Managed the Tour

## SUBSCRIBERS DESIRING CHANGE OF ADDRESS . . .

Report any Change of Address direct to us  
rather than to the Post Office

A request for change of address must reach us at least thirty days before the date of issue with which it is to take effect. With your new address be sure also to send us the old one, enclosing if possible your address label from a recent copy.

**The Post Office will not forward copies to your new address unless extra postage is provided by you.**

Mailing Department, MUSICAL AMERICA, Steinway Bldg., New York, N. Y.

participating groups will be the Los Angeles Women's Symphony, the String Ensemble of the Matinee Musical Club of Philadelphia, the Boston University

Choral Art Society and a massed chorus under the baton of Dr. John Warren Erb, head of the department of symphonic music at New York University. An orchestra composed of members of the National Philharmonic Symphony, a federated group, and the Boys' Sanctuary Choir of St. Anthony's Church, Long Beach, Calif., will also take part in the Hollywood broadcast.

The initial broadcast presented parts of Dr. Edgar Stillman-Kelley's 'Pilgrim's Progress' under the baton of Dr. Erb.

### Alma Munsell Named to WPA Post

Horace Johnson, director of the New York City WPA Music Project, recently announced the appointment of Alma Sandra Munsell as manager of the project's education division. She succeeds Mrs. Frances McFarland, who has resigned. Miss Munsell, born in New York City and associated with musical activities here since 1927, formerly was assistant manager of the American Lyric Theatre, Inc. For three and one-half years she was assistant to

the national director of the Federal Music Project in Washington, and for many years was managing director of the National Music League.

### Government to Issue Musical Stamps

WASHINGTON, April 20.—The United States Post Office Department has completed plans to issue a series of tribute postage stamps entitled "Heroes of Peace" in memory of American musical genius. The group will consist of portrait stamps of John Philip Sousa, Stephen Collins Foster, Victor Herbert, Edward MacDowell and Ethelbert Nevin. The stamps are to be placed on sale on May 3.

A. T. M.

### Dr. Carter Honored

Dr. Ernest Carter, who recently returned to New York from California, has been elected to the honorary board of the Riverside Opera Association there. Dr. Carter was recently appointed by the National Music Week Committee as one of the judges to select candidates for its referendum on American composers.



## Orchestral Concerts

(Continued from page 8)

any case, they represent the Bartok of 1912, not of 1940. One wonders of the composer must wait until 1968 to have his contemporary works performed. The concert came to a climax in an intoxicating performance of Ravel's magnificent music. S.

### Ganz Conducts Fifth Young People's Concert

New York Philharmonic - Symphony. Young People's Concert. Rudolph Ganz conducting. Carnegie Hall, April 13, morning:

Scherzo-Allegro Vivace from Symphony No. 7 in C.....Schubert  
'Valse Triste', Op. 44.....Sibelius  
Waltz in A Flat.....Brahms  
Allegro con grazia from Symphony No. 6 in B Minor.....Tchaikovsky  
Everybody Sing! Battle Hymn of the Republic.....Johann Strauss  
Waltz, 'Artist's Life'.....Johann Strauss  
Rhapsody, 'España'.....Chabrier

Rudolph Ganz devoted the fifth program of the seventeenth season of the New York Philharmonic-Symphony Society's Young People's Series to a consideration of 'Waltz Time in Symphonic Music'. Mr. Ganz, with the aid of colored slides, told his young listeners about the leading historical stages in the development of the waltz and the role of waltz rhythm in symphonic music. The program included a wide variety of examples, illustrating waltz time in a purely symphonic state, in a programmatic context and in various intermediary stages. The hall was filled, as usual, and the children gave every evidence of enjoying themselves heartily. B.



Hertha Glatz



Jarmila Novotna

### Bartlett and Robertson Are Soloists with the Philharmonic

New York Philharmonic - Symphony, John Barbirolli conductor. Assisting artists: Ethel Bartlett and Rae Robertson, duo-pianists, and a Women's Chorus prepared by Clytie Hine Mundy. Carnegie Hall, April 18, evening:

Overture to 'The Maid of Pskov' Rimsky-Korsakoff  
Concerto for Two Pianos and Orchestra Arthur Bliss  
Nocturnes 'Nuages', 'Fêtes', 'Sirènes' Debussy  
'Concerto pathétique' in E Minor, for Two Pianos and Orchestra.....Liszt-Pattison  
Three Dances from 'The Three-Cornered Hat'.....Falla

For this concert Mr. Barbirolli had arranged one of the most individual and broadly international programs that he has devised this season, and inasmuch as he and his orchestra and the assisting English two-piano team of Bartlett and Robertson, who bore a generous share of the evening's burdens, were all in fine fettle the concert went off with uncommon élan.

The Bliss Concerto, originally written, in 1923, for only brass and woodwinds in addition to the two pianos, was heard for the first time locally in its new version with strings added to raise the scoring to full orchestra dimensions. Planned in three sections that are linked together, the work is concerned basically with a rhythmic "motto" theme, boldly proclaimed by the solo instruments at the outset and subsequently presented in various other ways. It is vital, exuberant music for the most part in the modern Russian tradition, of crackling dissonance in its more animated parts but with unexpectedly tangible melodic ideas in the slow middle section. There emerges here, indeed, a long-breathed, chorale-like theme that for one tense moment at the outset threatens to become another incarnation of the ubiquitous 'Dies irae' but soon experiences a change of heart and turns a different corner.

The work was played with the utmost vivacity and technical aplomb by the duo-pianists and the orchestral corps under Mr. Barbirolli's energetic baton, which pursued a sure course through some treacherous shallows in the music.

The rarely heard 'Concerto pathétique' of Liszt, written first as a piano solo and later made over for two pianos by the composer, was presented with the orchestral score written for it by Lee Pattison. Unsubstantial as is the modern Bliss music, this four-movement but similarly continuous work of Liszt's has all the bombast and lush sentimentality of its composer at his cheapest, with some of his most amusingly obvious devices. At the same time it is music of surefire effectiveness with the groundlings and it must be conceded that many of the lyrical passages make an appeal that even the more critical have to admit, even if under protest. The concerto received a brilliant and sympathetic performance and soloists and conductor were repeatedly recalled at the close.

The performance of the Debussy nocturnes could have been more subtly atmospheric but as music of a rare order they stood out in bold relief. The 'Sirènes' had a notably imaginative quality, with the sirens' song made remarkably significant by an excellently trained chorus of eighteen women singers. The zestfully played overture to Rimsky-Korsakoff's first opera, with its refreshingly spontaneous music, packed with drama and scored with a brush dipped in vivid colors, made a stimulating opening for the program. And the Falla

dances at the end were performed with similar verve and an irresistible rhythmic impetus. C.

### Juilliard School Presents Concerto in Three Evening Concerts

The Juilliard School of Music presented a series of three concerto concerts for the benefit of the students aid fund of the school. The first concert was given on March 9. The program included the Beethoven Violin Concerto played by Robert Mann with Arthur Shettle conducting; the Chopin F Minor Piano Concerto, played by Billy Masselos, with Peter Page conducting. The Vieuxtemps D Minor Violin Concerto played by James de la Fuente, with David McNaughton conducting; and the B Flat Minor Piano Concerto of Tchaikovsky played by William Schwartzkammer, Richard Horner Bales conducting.

At the second concert on March 16, Iris Lauritano played Beethoven's First Piano Concerto with Ashley Miller conducting; Rolf Persinger, the Conus Concerto, with Celia Merrill conducting; Norman Hollander, the Saint-Saëns Cello Concerto, with Elliott Morgenstern conducting, and the program closed with Joseph Battista playing the Rachmininoff Second Piano Concerto, with Igor Buketoff conducting.

At the closing concert on the evening of April 10, Rosina and Josef Lhevinne opened the program with the Mozart Double Piano Concerto in F; following this, Charles Hackett, tenor, sang works by Salvatore-Rosa, Gluck and Debussy. Willem Wilke, cellist, played Klughart's Concerto, and Ernest Hutcheson closed the program with the B Flat Minor Concerto for piano of Tchaikovsky. N.

### Szigeti Is Soloist with New Friends Orchestra

New Friends of Music Orchestra, Fritz Stiedry, conductor. Joseph Szigeti, violinist, assisting artist. Carnegie Hall, April 7, afternoon:

ALL-MOZART PROGRAM  
Symphony in C Major (K. 338); Violin Concerto in D Major (K. 218); Symphony in G Minor (K. 550)

With this concert the New Friends of Music concluded their series of Mozart symphonies and concertos. Like all good experiences in life and music, these con-



Rembrandt Studio  
Anton Turello

certs seem to have passed with impossible swiftness. Once again the orchestra played with a vivacity, tonal balance and clarity which bespoke admirable training. Mr. Stiedry conducted with a live perception of every phrase; he did not allow the performances even to graze the perfunctory, with the result that they sparkled with true Mozartean charm and high-spirits.

The most delightful movement of the C Major Symphony is the finale, in which Mozart makes the C Major scale the expression of an irrepressible gaiety. Mr. Szigeti's performance of the Concerto was flawless in taste and exquisitely carried out. The tone was bright in color and quality and every note was beautifully placed, yet never with a feeling of mechanics. The violinist made the Andante deeply moving, and he gave the rondo just the right touch of stately grace. The orchestra provided an admirable accompaniment, and Mr. Szigeti shared the applause which followed the performance with Mr. Stiedry and his players. The G Minor Symphony brought the afternoon all too quickly to a close. S.

## LOUISVILLE HEARS TWO ORCHESTRAS

### Whitney Conducts Civic Group—Symphony Under Horvath Plays New Work

LOUISVILLE, Ky., April 20.—The fifth concert in a series of six offered by the Louisville Civic Arts Association was presented at Memorial Auditorium on March 26 by the Louisville Civic Orchestra, under Robert Whitney.

The program was made up of a Suite by Rameau, the Sibelius Symphony No. 3 in C, Tchaikovsky's 'Romeo and Juliet' Overture Fantasia and the Johann Strauss 'Emperor' Waltz.

### Choirs Assist Symphony

The Louisville Symphony, with Joseph Horvath conducting, gave the fourth concert of its 1939-40 season at the Scottish Rite Auditorium, on April 1. United with the orchestra were the choirs of the Cathedral and St. Agnes Catholic churches, as well as a quartet of soloists. This body of singers, with the orchestra, gave the 'Kyrie Eleison' and the Gloria from Beethoven's Mass in C and the 'Hallelujah Chorus' from Handel's 'The Messiah' in fine fashion. The novelty of the evening was the first performance anywhere of a 'Heroic Fantasia' by Ludwig Sedlacek, who came to Louisville from Vienna. It was enthusiastically received and both composer and conductor were repeatedly recalled.

The other numbers were Mozart's

'Marriage of Figaro' Overture, a 'Romance' for French horn and strings by Sinigaglia, with the horn part beautifully played by Mrs. Ernestine Barnes, and the 'Russian Easter' Overture by Rimsky-Korsakoff. HARVEY PEAKE

Thirty-third

## Bethlehem Bach Festival

Ifor Jones, Conductor

Friday, May 17th, 4 and 8 P.M.  
E.D.S.T.

### CANTATAS

Saturday, May 18th, 2:30 and 5 P.M.  
E.D.S.T.

### MASS IN B MINOR

(Given in its complete form for the thirty-fourth time)

BETHLEHEM, PENNA.

## Mariana Sarrica

PIANIST

METROPOLITAN MUSICAL BUREAU, Inc.  
Division Columbia Concerts Corporation  
of Columbia Broadcasting System  
113 West 57th Street, New York City  
Steinway Piano Used

WILLIAM  
HACKER



PIANIST

\*HAYANA, CUBA, Mar. 18, 1940  
(La Comedia Theatre Recital)

"His interpretation showed musical understanding, a great sense of rhythm, beauty of touch and a crystalline technique."—Havana Post

\*\*ALBANY, N. Y., April 30, 1940  
(N. Y. State Teachers College)

"Appreciation of color and shading in his earnest and unaffected presentations. . . . A musician to be reckoned with."—Knickerbocker News

STAUNTON, VA., Mar. 2, 1940

"Equally at home in the delicacies of Scarlatti or in the more robust manner of Beethoven. . . . A delivery that takes all with a seeming ease."—Evening Leader

PITTSFIELD, MASS., Nov. 19, 1939

"Adroit use of contrast in highlighting significant passages."—Berkshire Eagle

### SPONSORSHIPS INCLUDE

Bangor, Me. Lake Forest, Ill.  
Washington, D. C. Hudson, N. Y.  
Cheshire, Conn. Poughkeepsie, N. Y.  
Hanover, N. H. Prouts Neck, Me. (2)  
Magnolia, Mass. Gloversville, N. Y.

Per. Rep.—R. SELDEN JOHNSON  
91-59-191st Street—Hollics, L. I., N. Y.

\*5th engage. (recital and orch.)  
\*\*3rd consecutive year—(recital)

Baldwin Piano



## METROPOLITAN MUSICAL BUREAU

### Announces

Among its Artists and Attractions  
for terms and dates apply to  
**Metropolitan Musical Bureau, Inc.**  
Division Columbia Concerts Corporation  
of Columbia Broadcasting System  
113 WEST 57TH ST., NEW YORK CITY



# LILY PONS

Metropolitan Opera Association  
Baldwin Piano Used

## SIMON BARER

RUSSIAN PIANIST

*The Titan of the Keyboard*  
Steinway Piano

## TRAPP FAMILY SINGERS

Dr. Franz Wasner, Conductor

*Unique programs a capella  
in authentic costumes of  
classical and folk music*

## CASSADO

World Famous Spanish 'Cellist  
4th American Tour

## EMILE BAUME

French Pianist  
Steinway Piano Used

## WILBUR EVANS

Favorite American Baritone

CONCERT — ORATORIO  
OPERA — RADIO

## Helen Olheim

American Mezzo Soprano  
Metropolitan Opera Association

## Vronsky & Babin

PREMIER DUO-PIANISTS  
Steinway Pianos

## ANGNA ENTERS



AMERICA'S GREAT  
ONE WOMAN THEATRE  
"Entertainment is her business, and she knows  
her business."—The New Yorker.



# MURIEL DICKSON

Lyric Soprano  
Metropolitan Opera

3rd Transcontinental Tour

## OPERA COMPANY IN CHICAGO RE-ORGANIZED

Walter Kirk Chosen President  
and Chauncey McCormick  
Chairman of Company

CHICAGO, April 20.—The final re-organization of opera in Chicago has been completed and the company will be known henceforth as the Chicago Opera Company.

The new president is Walter R. Kirk, who formerly served as a trustee. Jason F. Whitney was elected vice-president of the company; Abner Stillwell, treasurer, and William D. Saltiel, secretary. Henry Weber is artistic director and James C. Thompson, business manager. The chairman of the new company is Chauncey McCormick, with Mayor Kelly as honorary chairman. In addition, new members were added to the board of governors and an operative advisory board set up of Mrs. Charles Swift, John Alden Carpenter, composer, and Frederick Stock, conductor of the Chicago Symphony. Mrs. Carpenter was re-named as chairman of the women's board.

Mr. McCormick, who heads the new board, is a newcomer to the opera house

in an official capacity, but he has long been a patron of the arts and now is vice-president of the Art Institute of Chicago. With the completion of the board and officers, the Chicago Opera Company will begin to sign artist's contracts for the 1940 season.

### Directors Are Named

New members of the board of governors are Laurance H. Armour, Col. George T. Buckingham, Mr. Carpenter, Robert F. Carr, Phillip R. Clarke, Dr. Carl B. Davis, Gen. Charles G. Dawes, Dr. S. S. Hollender, Clark J. Lawrence, Frank McNair, Charles H. Morse and George Voevodsky.

Robert Hall McCormick is chairman of the board of trustees.

An important factor in the re-organized Chicago Opera, according to Henry Weber, is the new chorus which he has been training since March 1, and which will continue to rehearse twelve hours a week for the next eight months.

"All the chorus members are graduate music students and able to sing well in four languages," said Mr. Weber. "It is a new chorus, one of the things that the opera has long needed."

## LANGE CONDUCTS CHICAGO CIVIC MEN

Choral Society, Soloist and Novelties Add Interest to Recent Programs

CHICAGO, April 20.—The Civic Orchestra, conducted by Hans Lange, gave a concert in Orchestra Hall on April 14. The program of the Civic Orchestra included Schubert's Symphony No. 8, Overture to 'Egmont' by Beethoven, 'Prince Igor' dances by Borodin and the first performance of Albert Noelte's Symphonic Prologue, based on material taken from the first act of his opera, 'François Villon'. The prologue was intensely dramatic, building up to a tremendous climax, and richly endowed with melody throughout. Mr. Lange conducted with inspiring force. The Lake Shore Choral Society joined with the Civic Orchestra in Brahms's 'Song of Destiny', Op. 54.

### Marilyn Meyer Heard

Marilyn Meyer, fifteen-year-old pianist, revealed surprising talent and maturity when she played the Saint-Saëns Concerto in G Minor with the Civic Orchestra, Hans Lange, conductor, at Orchestra Hall on March 31. The remainder of the program consisted of music by d'Indy, Rameau, and Chabrier.

For his final chamber music series in the Crystal Ballroom, Blackstone Hotel, on April 2, Hans Lange gave an all-Bach program, comprising works by Johann Sebastian Bach and his three sons, Carl Philipp Emanuel, Wilhelm Friedemann and Johann Christian Bach. The concert enlisted the services of the Hans Lange Little Symphony and the Philharmonic String Quartet.

Herman Clebanoff, concertmaster of the Illinois Symphony, was soloist at its concert on April 8 at the Studebaker

Theatre, Izler Solomon conducting. The Tchaikovsky Concerto gave full scope to Mr. Clebanoff's artistic capabilities and he played throughout with rich, warm tone and splendid rhythmic style. Mr. Solomon gave him excellent support.

### Reed Symphony Played

Gardner Reed's Symphony No. 1, in A Minor, has a surprising maturity, although the composer is only twenty-seven years old. In this the orchestra did some of its best playing. Earl McDonald's 'Three Poems' began the program, receiving its first performance in Chicago.

Sybil Goldar delighted with the excellence of her work in Mozart's Piano Concerto No. 9 in E Flat (Kochel 271) when she appeared with the Illinois Symphony, Mr. Solomon, conducting, at the Studebaker Theatre. Miss Goldar has a sure, deft touch and in the Mozart Concerto showed ample resourcefulness.

Mr. Solomon conducted a symphonic set, Op. 17, by Henry Cowell for the first time at this concert and gave the first Chicago performance of Amadeo di Filip's Concerto for orchestra. Both of these composers seem to be working along original lines and their music contains many durable qualities.

CHARLES QUINT

### Barer to Make Airplane Tour of South America

Simon Barer, pianist, will make an airplane concert tour of South America during the coming summer. Mr. Barer will take off from Cuba on May 9 after two recitals in Havana and will make his first appearance on the tour at Rio de Janeiro on May 22 as soloist with the Philharmonic. He will make a second appearance with the orchestra in early June and also will give five recitals in the Brazilian capital. Later, Mr. Barer will fly to Bahia, Montevideo, Buenos Aires, Mendoza, Santiago and Lima for concerts.

The exclusive management of

JOSEF

# HOFMANN

is The Metropolitan Musical Bureau, Inc.

Steinway Piano

## METROPOLITAN MUSICAL BUREAU

### Announces

Among its Artists and Attractions  
for terms and dates apply to  
**Metropolitan Musical Bureau, Inc.**  
Division Columbia Concerts Corporation  
of Columbia Broadcasting System  
113 WEST 57TH ST., NEW YORK CITY

GRACE

# MOORE



Metropolitan Opera Association

## SPALDING

The Great American Violinist

World Famous  
General Platoff  
**DON COSSACK CHORUS**  
and Dancers

**NICHOLAS KOSTRUKOFF**  
Musical Director

A Few Open Dates This Season

## VIROVAI

Sensational Violinist

7 Appearances with N. Y. Philharmonic  
3rd American Tour

## HAROLD BAUER

Master Pianist

Baldwin Piano Used

## Enya Gonzalez

A New and Exotic  
Recital Personality

## PAUL ROBESON

The Great Negro Singer  
Available Oct. to Jan.

## Carmalita MARACCI

and Dance Group

"Not for a decade has there been such  
an exciting debut."—John Martin,  
N. Y. Times

## LOTTE LEHMANN

World Famous  
Soprano

Metropolitan Opera  
Association





# CONCERTS: Handel Work Is Revived After Thirty-Eight Years

(Continued from page 16)

Spanish dance types, including 'Zambra Gitana', 'Bulerias-La Gitana Caireles', 'Farruca', 'Rapsodia Valenciana', 'Ansenias', 'Allegrias Tipicas', 'Bolero Clasico', 'Tango Gaditano' and 'Jota Aragonesa'. La Triana had the advantages of youth, zest, an unmistakable enthusiasm for Spanish dancing and very attractive costumes in making her bow to the local public. She was obviously familiar not only with the technique of Spanish dancing but with those little mannerisms, a lift of the eyebrow or a turn of the hand, which give it its peculiar flavor. But it cannot be said that she revealed the fiery intensity of movement and sharpness of line which are the soul of Spanish dancing. One had the feeling most of the time of seeing a copy rather than an original. Nevertheless, the dancer charmed her audience, and was called upon for frequent repetitions throughout the evening. S.

## Artamon Moskalensky Plays Own Works

Artamon Moskalensky, violinist-composer, included several of his own compositions on his recital program in the Carnegie Chamber Music Hall on the evening of April 14. Among the original compositions listed were 'Suite Simfonico Russo', two excerpts from the 'Argentinean Suite' and two preludes. Beethoven's Sonata in F, Op. 24, the Leonard arrangement of Corelli's 'La Folia' and Tartini's Concerto in D Minor were also heard. Cosmo Pusateri was the accompanist. M.

## Dvora Lapson Gives Dance-Mime Recital

With Pola Kadison at the piano, Dvora Lapson, dance-mime, gave a recital in the St. James Theatre on the evening of April 14. The artists' offerings were confined exclusively to Jewish characterizations with the exception of one Arabian one. Obviously an observant and sensitive artist, Miss Lapson reproduced with many ingratiating touches various phases of Hebrew life to the obvious delight of her audience. Her dancing was less interesting but was still sincere in intention. Miss Kadison proved an excellent accompanist. N.

## Workmen's Circle Chorus Presents New Works

The Workmen's Circle Chorus, Lazar Weiner, conductor, celebrated its twenty-fifth anniversary with a concert in the Town Hall on the afternoon of April 14, assisted by the orchestra of the New Friends of Music. Two new cantatas, 'Man in the World' and 'Legend of Toil' by Mr. Weiner, were features of the program which also included Posner's 'Workmen's Circle Hymn' and 'Fete Songs'. The orchestra played Mendelssohn's 'Fingal's Cave' Overture. The soloists who assisted were Emma Lazaroff-Shaver, soprano; Lucien Ruttman, Emanuel Rosen-

berg and Max Spivak, tenors; Mordecai Bauman, baritone, and Leon Lischiner, bass-baritone. D.

## 'Israel in Egypt'

Handel's 'Israel in Egypt', absent from the New York concert halls since April 14, 1902, when the late Frank Damrosch conducted a performance by the People's Choral Union, was sung on April 14 by the Desoff Choirs, conducted by Paul Boepple, as the last event of the New Friends of Music series in Carnegie Hall. The orchestra was that of the New Friends. Soloists were Ruth Diehl, soprano; Jean Bryan, contralto, and Joseph Laderoute, tenor. Ralph Kirkpatrick was at the harpsichord and Frank Widdis at the organ.

According to a program note, the original orchestration was adhered to throughout, save that flutes, called for in only a few bars of the score, were used in tutti on the assumption that Handel must have done this when the instruments were available. The New Friends orchestra played with a vigor that compensated for its lack of numbers.

The soloists gave a creditable account of their recitatives and airs, Miss Diehl in particular rising to the demands of Miriam's song at the close. Mr. Laderoute's clear and incisive projection of the words was to be commended and Miss Bryan disclosed a grasp of the oratorio style. However it is in the choruses—including those of the hailstones, the buzzing of flies, the weary marchings of the Israelites and the seascapes painted by Handel with so prodigal a stroke—that 'Israel in Egypt' looms as a work no other composer could have written.

Mr. Boepple's tempi were quite generally on the fast side and his manner of accenting the music resulted in some choppiness where breadth was to be desired. The chorus had been well prepared and little fault could be found with it in matters of unity and precision. But although it appeared to be sufficient in size it was deficient in volume for the climaxes of a work essentially heroic in scope and feeling. T.

## Harold and Marion Berkley Give Recital

Harold and Marion Berkley gave a recital of sonatas for violin and piano in the Carnegie Chamber Music Hall on the evening of April 15. Their program covered a wide range of styles and periods, opening with Beethoven's Sonata in D, Op. 12, No. 1, continuing with Sibelius's Sonatina in E, Op. 80, and Walter Piston's Sonata (1939), and concluding with the ever-viable Franck Sonata in A. Sibelius's Sonatina, like the string quartet, is far less turbulent and challenging in its harmonic ideas than the symphonic works. Mr. Piston's Sonata bears the stamp of an experienced workman, though it could not be described as ingratiating. Mr. and Mrs. Berkley played capably and were cordially applauded. J.

## Ohio Northern University Choir Is Heard

The Ohio Northern University A Cappella Choir, conducted by Haydn Owens, appeared in the Barbizon-Plaza Concert Hall on the evening of April 15. The guest soloist was Leonard Stokes, baritone, who was accompanied by Mr. Owens. The choir opened the evening with a group of Sixteenth and Seventeenth Century German hymns and a work by Orlando Gibbons. A predominantly Russian group followed, and later American and other compositions were heard. The choir performed with excellent balance and tonal vitality. Mr. Stokes sang the 'Vision Fugitive' from Massenet's 'Heriodade', Dvorak's 'Songs My Mother Taught Me', Horseman's 'Birds of the Wilderness' and McGimsey's 'Shadrack' effectively. Both the guest artist and the chorus were heartily applauded by a sizeable audience. M.

Joan Field Gives Town Hall Recital  
Joan Field, violinist, Martin Rich at the



Juan José Castro



Francisco Mignone



Burle Marx



Heitor Villa-Lobos

## Schola Sings South American Music

Once again the indispensable Schola Cantorum and its gifted conductor, Hugh Ross, put New York in their debt, this time with a concert of South American music in Carnegie Hall on the evening of April 17. They were assisted by eighty-five members of the New York Philharmonic-Symphony, by various soloists and by the boys choir from the Church of St. Ignatius Loyola.

The program opened with the 'Sinfonia Biblica' by Juan José Castro, of Buenos Aires, for chorus and orchestra. The work is divided into three sections: The Annunciation, the Entry into Jerusalem and Golgotha. It is laid out upon a vast canvas, and whatever its faults of diffuseness may be, it is the music of a master colorist and of a profoundly reverent nature. Especially fine are the alternating passages of triumph and reflectiveness in the first two movements, in which the most ingenious devices of instrumentation and rhythm are employed without ever deviating from the essentially religious character of the composition. This work was heard for the first, but let us hope not the last, time in the United States.

The world premiere of Burle Marx's

piano. Town Hall. April 16, evening:

Sonata in D.....Nardini-David  
Concerto in B Minor.....Saint-Saëns  
Passacaglia.....Handel-Thomson  
Sonata No. 3 in D Minor.....Ysaie  
Poème, Op. 20.....Haussermann  
Burleska.....Suk  
Hebrew Lullaby.....Achron-Heifetz  
Habanera.....Sarasate

An abundance of vitality and vigor, a firm rhythmic sense and a good, though not always immaculate, technique were salient features of the equipment young Miss Field brought to the task of projecting her exacting program. These qualities were more persistently and convincingly in evidence than emotional sensitiveness or warmth.

There was a gratifying sweep in the handling of the long-breathed phrases, and on the higher strings there was an ingratiating tone quality, while, on the other hand, there was a little differentiation in the treatment of the different themes of a composition such as, for instance, the Saint-Saëns concerto, and excess of energy oftentimes betrayed the violinist into driving her naturally full-bodied tone on the lower strings to a coarse edge. A wider range of dynamics and a more tender approach in many places, along with more secure intonation, would have added materially to the musical effect of her performances, which at the same time disclosed an indisputable basic flair for the instrument and substantial natural gifts. Martin Rich provided efficient co-operation at the piano. C.

## Composers Forum-Laboratory Gives Concert in Public Library

Under the auspices of the New York WPA Music Project, the Composers Forum-Laboratory gave a concert in the Lenox Gallery of the New York Public Library on the evening of April 17. The program opened with a Fantasia quasi una Sonata by Raymond Gram Swing, for violin and piano, played by

setting of the Latin text of the Lord's Prayer for baritone solo, mixed chorus, boys' chorus, organ and orchestra followed. Chester Watson was the capable soloist. Mr. Marx has described the work as "a symphonic essay in the Gregorian style", in which a Gregorian theme is stated and elaborately treated in several variations, with a return to its original state at the close. Soundly composed, this music followed familiar lines of style and structure.

Francisco Mignone's 'Maracatu de Chico Rei', a legend of an African tribe in slavery in Brazil which won its freedom, was heard at the World's Fair last summer. This is frankly extrovert music most of the time, with a popular strain, and it is extremely effective. The most exciting work on the program, however, was Villa-Lobos's Choros No. 10, 'Razga O Coracao' ('Speak O Heart') for mixed chorus and orchestra, also heard at the World's Fair last summer. Though not as strong in its material as some of the other Choros, this is overwhelmingly genuine music, full of savage power and native life. The audience recalled Mr. Ross many times and applauded the performers fervently, as they deserved. S.

Walter Eisenberg and Martha Thompson. Following this Alix Young Maruchess, with Roger Boardman at the piano, played a Sonata for the Viola d'amore by Irving Schlein, and Jess Walters, baritone, sang a group of Mr. Schlein's songs with the composer at the piano. A String Quartet also by Mr. Schlein was played by Mr. Eisenberg, Ahda Symajko, Drago Jovanovich and Jesse Forstot. A Sonata for Piano in one movement by Alexander Steinert was played by Erich Weil, and the program closed with a Sonata for Violin and Piano played by Mr. Eisenberg and Lehman Goodman. D.

(Continued on page 28)

## CAROLINE BEESON FRY

SUMMER SESSION:  
June 17th - July 29th

Voice Development and Training  
Teachers' Clinic MRS. FRY  
Repertoire Class

Song EDWIN McARTHUR  
Interpretation (Pianist-Accompanist with)  
Class (Flagstad, Rethberg, Pines)

Traditional Operatic  
Misc-en-Scène CHARLES TRIER  
Elementary Class in and staff  
Physical Action

Sight Reading and Rhythm  
PRISCILLA B. LARRABEE

SPECIAL RATES FOR ENTIRE COURSE  
OR COMBINATION OF COURSES  
Information upon request from

STUDIO OF CAROLINE BEESON FRY  
2 Orchard Parkway White Plains 3200

ELEANOR  
STEELE  
Soprano  
HALL  
CLOVIS  
Tenor

ALL-DUET PROGRAMS

Mgt.: ALBERT MORINI  
119 West 57th St., New York  
252 Faubg. St. Honoré, Paris

GANZ

SEASON 1940-41

Address: Hotel Pearson  
190 East Pearson Street  
CHICAGO - ILLINOIS



## GOOSSENS OFFERS NEW BILOTTI CONCERTO

Composer Is Soloist with Cincinnati Symphony—Organist Welcomed

CINCINNATI, April 20.—The nineteenth pair of concerts played by the Cincinnati Symphony, under Eugene Goossens in Music Hall on April 5 and 6, was a compact program. It included works of Bach, Bilotti and Tchaikovsky.

The Bach composition was the Sonata for piano and violin, No. 2, in A, which was transcribed for violins, cellos and harpsichord by Howard Colf, the assistant concert master of the orchestra. The transcription was excellent and the performance was of the best.

Anton Bilotti's Concerto was given a fine reading, with the composer at the piano. The work is interesting, its orchestration is original and its melodies pleasant. It seemed to be a completely individual work, finely drawn. It may not possess great depth, but it is entertaining and pleasant. Mr. Bilotti proved to be a pianist of ability as well as a composer worthy of attention. He



Anton Bilotti and Eugene Goossens, Looking Over the Score of Mr. Bilotti's Concerto, Which He Played with the Orchestra

was received with enthusiasm at both concerts.

Tchaikovsky's Fifth Symphony, thanks to Mr. Goossens' great care, never fell into the groove of maudlin sentimentality.

#### E. Power Biggs Is Soloist

With the English organist, E. Power Biggs, as soloist, the Symphony under Eugene Goossens presented its eighteenth pair of concerts at Music Hall on March 30 and 31.

It is all too infrequently that the magnificent organ at Music Hall is heard in solo. Mr. Biggs created nothing less than a sensation. He played two concertos: the first that of Handel in B Flat and the second a Concerto in C Major by Leo Sowerby, American composer.

The Handel was a tremendous undertaking, with its rich tapestries of contrast. Mr. Biggs proved completely equal to all its demands. The modern work turned out to be an ingeniously difficult undertaking for the solo instrument. It has sweeping solo passages for the pedals; engaging exchanges between organ and orchestra and splendid opportunities for the orchestra. Soloist and orchestra contrived an ensemble that was stunning.

The concert opened with a most interesting suite from the opera 'Les Indes Galantes' by Rameau; the symphony was Schubert's 'Unfinished', always a favorite and especially pleasing when performed as it was for this pair of concerts. Liszt's 'Les Preludes' concluded the program.

VALERIA ADLER

#### CINCINNATI SYMPHONY CLOSES TOLEDO SERIES

Goossens Leads Children's Concerts—Josef Hofmann and Jeanette MacDonald Appear

TOLEDO, April 20.—The Winter series of concerts in the Art Museum came to a close with the recent appearance of the Cincinnati Symphony, Eugene Goossens conducting. The program included such favorites as the Brahms First Symphony, Overture to the 'Bartered Bride', Schumann's 'Carnaval', excerpts from 'Götterdämmerung' and 'Lohengrin', and Sibelius's 'Finlandia'.

Mr. Goossens also led his forces through two fine matinee concerts for the school children of Toledo. Mary

Van Doren, head of the Art Museum Music Department, was piano soloist in the Schumann Concerto.

The distinguished pianist, Josef Hofmann was heard in recital at the University of Toledo on March 15 in a program of works by Mozart, Beethoven, Bach-Busoni, Chopin, Schubert-Liszt and Liszt. This was the inaugural program on the University Choral Society's new concert series.

Jeanette MacDonald gave a song recital at the Paramount on March 18. The penultimate recital in the peristyle of the Art Museum was given by the Jooss Ballet on March 20. H. M. C.

## MILWAUKEE HEARS NEW COMPOSITIONS

### Johansen Plays Palmgren Piano Concerto with WPA Group Under Prager

MILWAUKEE, April 20.—The WPA Symphony, Sigfrid Prager, conductor, gave three concerts in March. At the first, Herman Koss, the concertmaster, was the soloist in Mozart's Violin Concerto in A. Dr. Prager presented 'Portsmouth Point' by William Walton, 'Miniatures' by Paul White, and the Haydn 'Surprise' Symphony.

At the Easter concert, Gunnar Johansen, young Danish pianist, made his Milwaukee debut in the premiere in Milwaukee of the Concerto No. 2 ('The River'), by Palmgren, and a series of six of his own compositions. Dr. Prager conducted the orchestra in the 'Russian Easter' Overture by Rimsky-Korsakoff and the Concerto Grosso in F by Handel.

The third concert brought Howard Stein, Milwaukee pianist, in Brahms's Concerto No. 1 in D Minor. The program included 'The Bartered Bride' Overture, Saint-Saëns's 'Danse Macabre', Delius's 'Paris', the 'Polovetzian Dances' from 'Prince Igor' and 'Finlandia'.

The Chicago Symphony, Frederick Stock conducting, gave the ninth concert of its series recently. The Brandenburg Concerto in G by Bach, the new First Symphony of Muradeli, Chadwick's 'Tam o' Shanter', Strauss's 'On the Shores of Sorrento', and 'Siegfried's Rhine Journey' from 'Götterdämmerung' made up the program.

ANNA R. ROBINSON

## RECITALS ENLIVEN INDIANAPOLIS FARE

Rose Bampton, Nino Martini, Horowitz, Bonelli and Maers Appear

INDIANAPOLIS, April 20.—The Martens Concerto series closed on April 7, when Rose Bampton, soprano, and Nino Martini, tenor, charmed a large audience at English's. Both singers were heard in arias, songs and duets. Ivor Newton was at the piano for Miss Bampton and Miguel Sandoval for Mr. Martini. The artists sang many extra works. After the concert Miss Bampton was made an honorary member of the Psi Xi Iota Sorority.

The Indianapolis Matinee Musicale at its meeting on April 5 at the L. S. Ayres and Co. Auditorium presented Mrs. William A. Devin, soprano, with Helen Thomas Martin at the piano,

Ruth Ranier Nessler, harpist, and a guest, Joseph Bloch, pianist.

Vladimir Horowitz appeared at English's on March 11, sponsored by the Martens Concerts, Inc. Sonatas by Scarlatti, Beethoven and Chopin formed the first half of the program. Shorter works by Chopin, Liszt, Brahms and Debussy were also heard.

Richard Bonelli, baritone, and Rafael Mertis, pianist, delighted a large audience recently in the Ayres Auditorium, being presented by the Indianapolis Matinee Musicale.

A very enjoyable two-piano recital by Guy and Lois Maier at the War Memorial Auditorium on March 19 was heard by a large audience.

PAULINE SCHELLSCHMIDT

### Spalding to Fulfill Engagements During Summer

Albert Spalding, violinist, will make his annual appearance at the Lewisohn Stadium in New York, his first appearance at the Berkshire Festival at Stockbridge, Mass., and his second summer appearance in Washington Park, Milwaukee, during the Summer.

## CONCERT MANAGEMENT ARTHUR JUDSON, INC.

Division of Columbia Concerts Corporation of Columbia Broadcasting System  
113 West 57th Street, New York, N. Y.  
PRESENTS FOR 1940-1941

## Kathryn MEISLE

AMERICA'S BELOVED CONTRALTO

Metropolitan Opera Association  
San Francisco Opera Association

## JAGEL

Tenor Metropolitan Opera Association

Lucy Monroe  
Brilliant American Soprano  
Opera • Concert • Radio



## C BARRÈRE BRITT ONCERTIN O

"The Last Word in Chamber Music"

## AGNES DAVIS

American Soprano  
OPERA  
CONCERT • ORATORIO

## EDWINA EUSTIS

American Mezzo-Soprano

"One of the most richly satisfying voices of our time."

## EUGENE LIST

Young American Pianist

"An imaginative musicianship that is refreshingly youthful and at the same time bewilderingly mature."

Steinway Piano

## MANAGEMENT HAENSEL & JONES

Division of Columbia Concerts Corporation of Columbia Broadcasting System  
113 West 57th Street, New York, N. Y.  
PRESENTS FOR 1940-1941

## NOVAES

World Famous Pianist

Steinway Piano

## Julius HUEHN

Leading Baritone

Metropolitan Opera Association

## IONIAN SINGERS

A Four ★★★★★ Male-Voice Attraction for Your Concert Series

## CAROLA GOYA

In Her Colorful and Alluring

DANCES OF SPAIN



ERNEST McCHESNEY  
Leading Tenor

Chicago City Opera

Elizabeth

## WYSOR

Contralto

## JOHN CARTER

Lyric Tenor

Metropolitan Opera Association  
Concert — Opera — Radio



## MANY RECITALISTS APPEAR IN CHICAGO

**Singers, Instrumentalists and Ensembles Add to Calendar of Events**

CHICAGO, April 20.—Storm Bull, pianist, was presented at the Spring social and tea of the Chicago Woman's Aid on April 9, at the Medical and Dental Arts building. Mr. Bull, a grandnephew of Edward Grieg, displayed the original copy of the Norwegian composer's 'The Blond Girl', one of the few manuscripts autographed by the composer.

Marian Whitehead, soprano, made her debut in Kimball Hall on April 9. Her voice, of great beauty, was especially well used in pianissimo passages. Mary Weichans Ferguson was at the piano.

Jeannette Muriel Poulsen, soprano, was heard in recital in Kimball Hall on April 10. Her voice is brilliant, with a rich dramatic quality. The program contained German Lieder, English and Scandinavian songs. Christine Querfeld played the accompaniments.

At Orchestra Hall on April 10, the Carthage College a cappella choir, from Carthage, Ill., gave a concert directed by Elmer Hanke and Mrs. Hanke. The choir sang with youthful freshness and enthusiasm; the voices were well blended and balanced.

### Madrigal Singers Heard

Madi Bacon and her sixteen Elizabethan Madrigal singers were heard at the Goodman Theatre on the same evening in a program drawn from English choral music of the Sixteenth and Seventeenth Centuries.

Maria Husa, soprano, and Leo Podolsky, pianist, contributed their services to a benefit recital for the Chicago League for the Hard of Hearing, at the Studebaker Theatre on April 7. Miss Husa had the excellent assistance of Carl Alwyn as accompanist.

At the same hour, Evelyn Adamowski, young Chicago coloratura soprano, made her debut in the Woman's Club Theatre. She essayed, with apparent ease, difficult arias by Mozart, Bishop, Verdi, Delibes and Rimsky-Korsakoff. Rhea Shelters accompanied Miss Ada-

Dorothy Weston, soprano, sang in Kimball Hall on April 14, offering songs by Richard Trunk and two by Joseph Marx, an aria by Massenet from his 'Herodiade', and other works by Cimara, Carpenter, Respighi, and many other composers. Subtle shadings and tone color were revealed in the Marx and Trunk songs, and in the aria she sang with tonal opulence.

Leonard Stocker, baritone, assisted by Pauline Peebles, pianist, gave a recital in Kimball Hall on April 8.

The Concordia Seminary chorus of seventy-five men, directed by William B. Heyne, and the Lutheran Hour chorus of twenty-five men, Ronald Ross, director, gave a joint choral concert in Orchestra Hall on April 5, under the auspices of the Lutheran Laymen's League of Northern Illinois.

The Musicians' Club of Women, in its 680th program in Curtiss Hall, gave a concert on April 8, in which the following artists took part: Cara Verson, Edith M. Anthony, Sarah McConnell, Marion Schroeder, Mary Pearce Niemann, Virginia Speaker, Lucille Long, Dean Reed, John Sergey and Helen Hawk Carlisle. **CHARLES QUINT**

## NATIONAL MUSIC LEAGUE SELECTS FOUR ARTISTS

**Winners of Final 1939-40 Auditions Added to List of Soloists Under Auspices of League**

On April 4 in Town Hall the National Music League held its final auditions for the season 1939-1940. Out of 109 applicants, four were chosen and added to the present artist list, which was chosen last year, and which is appearing in concert under the sponsorship of the League. The four new soloists who were selected are Jean Bryan, contralto; Gizella Ehrenwerth, violinist; Ruth Freeman, flutist, and William Masselos, pianist.

The judges who made this decision were: for piano, Egon Petri, Rudolf Serkin, and Frank Sheridan; for strings, Adolf Busch, Emanuel Feuermann, and William Kroll; for voice, Coenraad V. Bos, Mme. Artur Schnabel and Yves Tinayre.

The auditions of the National Music League ran through the entire season, starting in the early Fall.

## FEDERATED CLUBS OF ILLINOIS MEET

**Hold Annual Convention at Jacksonville—Mrs. Keith Is Elected President**

CHICAGO, April 20.—Mrs. Royden J. Keith of this city was unanimously elected president of the Illinois Federation of Music Clubs at its annual convention, which opened on April 7 for a three-day session at Jacksonville, Ill. As



Mrs. Royden J. Keith, New President of the Illinois Federation of Music Clubs

Marie Morrissey, contralto, she has sung at many of the country's outstanding music festivals and with leading orchestras.

Four years ago Mrs. Keith founded the Associates of the Woman's Symphony and succeeded in building up the orchestra's audiences and finances. Then she was elected president of the Woman's Symphony Association for three terms, during which period Izler Solomon became conductor and the orchestra made notable advances. Shortly after her resignation as president of the orchestra association, Mrs. Keith was appointed second vice-president of the Illinois Federation of Music Clubs. She holds her membership in the federation through Mu Phi Epsilon honorary national music sorority.

Mrs. Ira L. McKinnie of Springfield, Ill., who has headed the federation in the last two years, succeeds Mrs. Keith as second vice-president, in charge of expansion activities.

There was a good-sized attendance for all three days of the convention. Mrs. Vincent Hilles Ober of Norfolk, Va., president of the National Federation of Music Clubs, was present during the entire session. She spoke at a banquet Monday evening at MacMurray College with Dr. George McClelland, president of the college, presiding.

### Prize Winners Announced

On Monday afternoon the prize winning compositions in the Illinois composers' contest was announced and heard. Catherine Sauer Smith of Springfield was given highest rating for her 'Modern Suite for Piano' in the second annual Illinois composers' contest sponsored by the federation. Janice Johnson and Radie Britain, both of Chicago, placed next with their piano compositions. Florence Grandland Galajikian of Maywood, and David Gelpert of Wilmette received first awards for string compositions, with Heniot Levy of Chicago receiving a second prize. Mrs. Britain placed first in the

two-piano composition division, with Mr. Levy second.

Another Chicago musician who appeared and took part in the musical programs at the convention was Blenda Sterner, who with Mr. Levy played his composition for two-pianos, 'Capriccio Concertante', which won honorable mention in the National Federation's composers' contest last year.

Elsa Soderstam of the Chicago City Opera Company, Mary Nieman, Ella Heimbrodt, Lela Hammer, Molly Wandel Falk, Josselyn Robbins Nalngren, Tilda Rejuvien Davidson, Margaret Struve, Bertha J. Hecker, Hellyn Fix, Greta Allum, Irma Cooper, Ewith Anthony, Sarah McConnell and Dorothy Foster were other Chicago district musicians on the convention programs.

On Tuesday evening, April 9, Samuel Sorin, pianist, winner of the 1939 National Federation of Music Clubs' contest, gave a recital. As the contest winner, Mr. Sorin received a \$1,000 prize and the Schubert Memorial Award, entitling him to two appearances with the Philadelphia Orchestra and two with the New York Philharmonic-Symphony.

The new president, Mrs. Keith, and the new second vice-president, Mrs. McKinnie, past president, were the only changes in the election of officers.

**CHARLES QUINT**

## BALTIMORE HEARS TWO ORCHESTRAS

**Ormandy Conducts Philadelphians — Kindler Leads National Symphony Concert**

BALTIMORE, April 20.—The Philadelphia Orchestra, with Eugene Ormandy conducting, closed its current series of concerts at the Lyric on April 13.

The program had as a novelty Harl McDonald's symphonic suite 'The Santa Fe Trail' which won a stage call for the composer. The orchestra also played the Berlioz 'Queen Mab' Scherzo and works by Wagner and Beethoven. Ellen Elizabeth Starr served as counsellor for this orchestra series as well as for the series at the Lyric given by the National Symphony this year.

The closing concert of the National Symphony, Hans Kindler, conductor, on April 9 at the Lyric gave the patrons their choice of program. It included the Weber 'Oberon' Overture, Mozart's 'Kleine Nachtmusik', excerpts from Mussorgsky's 'Boris Godunoff', the 'Rosenkavalier Waltzes' and the Sibelius Symphony No. 2. At the conclusion, an ovation was given. After many bows Dr. Kindler spoke a few words of appreciation for this demonstration.

**FRANZ C. BORNSCHEIN**

### Louise Arnoux to Fulfill Spring Engagements with Young Singers

Louise Arnoux, diseuse, is fulfilling many Spring engagements with the Young Singers. After appearing at the Kennedy House on April 20 and at the City College on April 23, they plan to sing at the W. N. Y. C. on April 25, when Miss Arnoux will give a group of medieval songs and the Young Singers a group of Folk Songs. On May 4 they will be heard on the program of La Frame Post of the American Legion at the Woodstock Hotel, and on May 16 at the Theatre of the French Pavilion at the New York World's Fair.

## ALEXANDER RAAB SUMMER CLASSES

**NEW YORK CITY—STARTING MAY 15, 1940**

For information call:

Marion Bergman, 57 West 58th Street, New York City. PLaza 3-2450

**Chicago Musical College—Starting June 24, 1940**

64 East Van Buren Street, Chicago

## HELENA MORSZTYN

**Master Class • New York City • July 1 to August 12**

**WORLD FAMOUS INTERPRETER OF CHOPIN**

*Internationally Recognized Teacher*

**Pupils Occupy Positions of Prominence**

For information and enrollment please address Sec'y Morsztyn Master Classes, 58 West 68th St., N. Y. C., or 1212 Yale Place, Minneapolis, Minn.



## BOSTON SYMPHONY PLAYS IN BROOKLYN

### Sinfonietta Conducted by Kosok in Classic Works—Chamber Music Group Heard

BROOKLYN, April 20.—At the fourth Boston Symphony concert on March 15 in the Academy of Music, Jesus

On March 19 the Brooklyn Chamber Music Society, founded by Carl Tollefsen and George Butterly, now in its second season, was heard in the Neighborhood Club. Mrs. H. H. A. Beach appeared as guest composer and pianist in her Trio in A Minor, Op. 150. Members of the Madrigal Society of Brooklyn Heights, directed by George Mead,



Participants in the Final Concert of the Brooklyn Chamber Music Society Are (Left to Right), Willem Durieux, 'Cellist; Augusta Tollefsen, Pianist; R. Huntington Woodman, Composer; George Mead, Conductor of the Madrigal Singers; Carl Tollefsen, Violinist and Founder of the Society; and Mrs. H. H. A. Beach, Composer and Guest Pianist

Maria Sanroma was an effective soloist in Stravinsky's Capriccio for orchestra with piano solo. The orchestra was also heard in Mozart's Symphony in C, No. 34, and Brahms's Second Symphony. Dr. Serge Koussevitzky conducted.

Music by Bach, Vivaldi and Handel was played by the Brooklyn Sinfonietta, Dr. Paul Kosok conducting, on March 11. Soloists were Vivian Rivkin, pianist; Robert Leech Bedell, organist, and Henry Pfohl, baritone. Ted Shawn and his Men Dancers presented the 'Dance of the Ages' on March 4 in the Academy under Institute auspices.

were heard in two groups of Sixteenth and Seventeenth Century madrigals. String quartets were played by Carl Tollefsen and Alfred Baldassarri, violinists; Nico Van Vendeloo, violist, and Willem Durieux, 'cellist. Augusta Tollefsen, pianist, and Mr. Tollefsen were heard in a new sonata by Woodman.

The fourth annual music festival of the Concord Baptist Choir, under the direction of Edward Boatner, was held on March 1. Soloists were Hubert Dilworth, baritone; Jeannette Gaul, organist, and Calvin Jackson, pianist.

FELIX DEVO

### SAN CARLO TO RETURN FOR NEW YORK SEASON

#### Fortune Gallo Opera Company to End Annual Tour with Engagement at Center Theatre

Fortune Gallo will present his San Carlo Opera Company in a season of popular priced grand opera, beginning

on May 9 and continuing to May 19, at the Center Theatre in Rockefeller Center. This will be the fourth season by the San Carlo Opera Company in Radio City, and will mark the close of the thirtieth annual transcontinental tour by Mr. Gallo's company.

New York is the fiftieth city visited by the San Carlo Company on its 20,000 mile journey of seven months. There will be a company of 200, including a large orchestra chorus and ballet.

During its eleven-day stay the San Carlo Company will present thirteen performances, eleven evening, including two Sundays, and two Saturday matinees. Carlo Peroni will be the chief conductor throughout the season, and the stage will be under the direction of Louis Raybaut.

#### Rose Dirman Sings on de Koven Anniversary Broadcasts

Rose Dirman, soprano, recently was featured soloist on several broadcasts commemorating the ninety-first anniversary of Reginald de Koven's birth. On March 26 she was heard in Handel's 'Samson' in the Festival of States in St. Petersburg, Fla.; in Bach's 'St. John Passion' with the Cantata Singers on April 4; and in Haydn's 'Creation' in the First Presbyterian Church on April

14. She was heard in Verdi's 'Requiem' with the Plainfield Choral Society on April 17. On March 29 she gave a recital in New Orleans. On April 26 Miss Dirman will be soloist in Mozart's Symphonietta under Wesley Sontag at the home of Mrs. Reginald de Koven.

### MUSIC 'ENHANCED' BY NEW RECORDING

#### Bell Telephone Laboratories Give Demonstration in Carnegie Hall

As the fruit of a number of years' research and experimentation by Dr. Harvey Fletcher of the Bell Telephone Laboratories, a demonstration, 'stereophonic recordings of enhanced music', was given in Carnegie Hall under the auspices of the laboratories, on the evening of April 10.

Following a short address by Dr. F. B. Jewett, president of the laboratories, and one of explanation by Dr. Fletcher, a musical program was presented, chosen, one would hazard, more for purposes of demonstration of tone color and variation than of musical interest.

Visible only was a curtain of neutral color against which slowly changing lights were played to occupy the eye in the darkened auditorium, apparently, while the ear was concerned with sound. Behind this were three loudspeakers, at right, left and centre. Each of these was operated on its own sound track, thus increasing the illusion that a hidden orchestra was playing. The orchestra works, 'enhanced' by Leopold Stokowski, included Mussorgsky's 'A Night on Bald Mountain'; 'Moonlight' by Debussy; 'Tales from the Vienna Woods' by Strauss and Mussorgsky's 'Pictures at an Exhibition'.

#### Ear Loses Standard

Enhanced, much of the louder portions of the works were raised in volume perceptibly, but after a little of the enhancement the ear lost its standard of comparison and what one heard was merely a very fine recording. A scene from 'The Emperor Jones', played by Paul Robeson, was not especially striking in any respect, and choruses sung by the Tabernacle Choir of Salt Lake

City were scarcely more than tonal demonstrations, save for a moment in a portion of 'Elijah' where the fire descended from Heaven. Here, the sound was increased to an almost terrifying degree. The final item was 'Brünnhilde's Immolation' from 'Götterdämmerung' with Hazel Hayes as soloist, and Mr. Stokowski conducting. Soloists in the Tabernacle items were J. Spencer Cornwall, conductor; Frank W. Asper, organist, and Harold Bennett, baritone.

### SAN ANTONIO HAILS WEINBERGER WORK

#### Prelude and Fugue on 'Dixie' Dedicated to Reiter and Symphony Performed

SAN ANTONIO, TEX., April 20.—Jaromir Weinberger, composer of the well-known opera, 'Schwanda', and many other works, was present at the final concert of the season of the Symphony Society of San Antonio given in Municipal Auditorium on April 11, to hear the performance of his Prelude and Fugue on a Southern Folktune ('Dixie'), dedicated to the orchestra and its conductor, Max Reiter. An ovation was tendered composer and performers.

#### Haydn's 'Farewell' Symphony Given

Mr. Weinberger's Variations on the old English tune, 'Under the Spreading Chestnut Tree', were also played, as well as works by Beethoven and Tchaikovsky and Haydn. The last-named composer was represented by his 'Farewell' Symphony, which was played by members of the orchestra dressed in period costume.

Nino Martini, tenor of the Metropolitan Opera, was the soloist, singing arias from Puccini's 'La Bohème', from Bizet's 'The Pearlfishers', and Verdi's 'Rigoletto' with orchestra, and a group of songs, in which he was accompanied by Miguel Sandoval. The audience was warm in its approval.

GENEVIEVE TUCKER

Buenos Aires heard its first music by Wolf-Ferrari recently when the Sociedad di Lago di Como presented the Intermezzo from the opera 'Campiello' there under the baton of Mr. Bandini.

**EVELYN SWARTHOUT**  
Pianist  
Address: 1401 Steinway Building  
New York City



### Iso Briselli

Violinist

"Playing touched by the flame of Singing Beauty."—*Phila. Inquirer*.  
Mgt. Paul H. Stoes, Inc., 119 W. 57th St., N. Y. C.

### ISAAC STERN

"Among the important violinists now to be heard."—*N. Y. Herald Tribune*.  
Mgt. Paul H. Stoes, Inc., 119 W. 57th St., New York



**"THE CANADIAN MOZART"**  
**ANDRE MATHIEU** TEN - YEAR - OLD  
PIANIST - COMPOSER  
"... created a veritable sensation at his New York debut last night."  
*Noel Straus, New York Times, Feb. 4, 1940*  
"If the word 'genius' has meaning, it is here that we find it."  
*E. Vuilleumier, Excelsior, Paris, March 29, 1939*  
"Youthful Mathieu astounds Hearers."  
*Thomas Archer, The Gazette, Montreal, Nov. 24, 1939*  
Season 1940-41 Now Booking  
Address: 1220 St. Catherine West, Montreal, Canada—Willis Piano Bldg.

### MARGARET SITTING VIOLINIST

"Miss Sittig ranks with the greatest violinists we ever have heard here."—*El Paso Times, March 19, 1940*.

"One of the season's most satisfying and artistic recitals."—*Tucson Daily Citizen, March 21, 1940*.

Management: H. A. CAHILL, 2415 RKO Bldg., Radio City, New York

### ALBERT STOESSSEL

Composer—Conductor

CONCERT MANAGEMENT ARTHUR JUDSON, INC., 113 West 57th Street, New York.  
Division Columbia Concerts Corporation of Columbia Broadcasting System



## MONTEUX CONDUCTS UNFAMILIAR MUSIC

**San Francisco Symphony Plays  
Music by Mason and Waldrop  
—Thomas Is Soloist**

SAN FRANCISCO, April 17.—Practically every concert by the San Francisco Symphony has brought some unfamiliar work. That for the April 12-13 concerts was Daniel Gregory Mason's 'Suite After Old English Songs' which proved delightful fare, Paganini's 'Moto Perpetuo' brought solo honors to the entire first violin section; Ravel's 'Daphnis and Chloé' Suite No. 2 was a triumph for all concerned and especially for Pierre Monteux.

The Overture to Weber's 'Euryanthe' and Tchaikovsky's Fourth Symphony were also enthusiastically received.

### 6,000 Attend Concert

The next to the last Art Commission concert in the Civic Auditorium drew 6,000 persons to hear the orchestra and John Charles Thomas as soloist. Mr. Monteux's portion of the program reached its climax with Sibelius's Symphony No. 1, which was superbly played. Tchaikovsky's 'Romeo and Juliet' Overture and Berlioz's Overture to 'Benvenuto Cellini' and the accompaniments to Mr. Thomas's arias were also conducted by Mr. Monteux who, after the symphony, let Uda Waldrop mount the podium to direct the excerpts from his Bohemian Grove play, 'The Golden Feather', which Mr. Thomas chose to sing. Arias from 'La Favorita', 'Don Giovanni', and 'Hérodiade' were the baritone's offerings.

One week later, on April 9, the popular series ended with Josef Hofmann as soloist in the Schumann Concerto, and with Mr. Monteux presenting Franck's 'Accursed Huntsman', d'Indy's

'Istar' Variations, 'Prelude and Love Death' from 'Tristan und Isolde' by Wagner, and Strauss's 'Death and Transfiguration'.

Youngsters and adults attended the last of the Young People's concerts directed by Rudolph Ganz on the morning of April 6. The program was devoted to the concerto form. Young Edward Haug, son of the principal of the second violin section, made his debut as trumpeter with Mr. Ganz at the piano and Mr. Monteux conducting the Saint-Saëns Septuor for trumpet, piano and strings. He was enthusiastically acclaimed as were Ernest Kubitschek, in the first movement of the Mozart bassoon concerto, and Dolores Miller, young violinist, in the first movement of the Saint-Saëns Violin Concerto.

MARJORY M. FISHER

### Lily Pons to Sing with New Toledo Symphony

Lily Pons will be soloist on May 6 with the new Toledo Symphony, George King Raudenbush conducting, in Toledo, O. Miss Pons sang with the Minneapolis Orchestra on April 21 and is to appear with the Denver Orchestra on April 25 and the Chicago Symphony on April 28, with Andre Kostelanetz conducting these performances. She will appear at the Ann Arbor Festival on May 10.

### E. C. Calligan Weds Anne Jamison

Anne Jamison, lyric soprano of concert and radio, has recently announced her marriage to E. C. Calligan, her personal representative. The marriage took place in the late Fall, and Mr. and Mrs. Calligan are making their home in Hollywood, Calif. Miss Jamison is concluding an extensive concert tour which took her from coast to coast and from Canada to the South.

## Chasins Flies 15,000 Miles During His Concert Season

**Pianist-Composer Heard with Boston  
and New York Orchestras—Tours  
in East and Southwest**

Abram Chasins, American composer and pianist, has added 15,000 miles of air-travel to his credit, with the completion of his present concert season.

On Oct. 5 Mr. Chasins appeared as soloist with the Boston Symphony under Serge Koussevitzky, flew to New York by plane to rehearse with the New York Philharmonic-Symphony the following day; flew to the Mid-West to fulfill engagements in Ohio and Illinois shortly after, and then back to New York for dates in the East.

Mr. Chasins has encountered violent climatic changes during his air-travels. Leaving New York on a flying sleeper one evening when it was ten above zero, he and Mrs. Chasins dined, some twenty hours later, with H. Arthur Brown, conductor of the El Paso Symphony, in Juarez, Mexico, where the heat registered ninety-five. Mr. Chasins made further flights to fulfill engagements in New Mexico, Arizona and Texas, then back through Oklahoma, Missouri, Wisconsin and Illinois. After Mr. Chasins's



Abram Chasins, American Composer and Pianist

last appearance, in Racine, Wis., he boarded a Chicago plane for a non-stop flight to New York. Ordinarily taking four hours, the plane was picked up by a friendly tail wind and landed in New York in less than three and a half hours.

## RECITALS ENLIVEN SAN FRANCISCO FARE

**Slenczynski and Rappaport  
Heard—Chamber Music Groups  
Add to Calendar**

SAN FRANCISCO, April. 20.—The Jooss Ballet appeared in the War Memorial Opera House recently under Opera Association auspices. It repeated the 'Seven Heroes' and 'Ball in Old Vienna' of previous seasons and introduced its new 'Chronica'—a notable choreographic achievement.

Albert Rappaport gave a recital of twenty-four songs in ten different languages in Veterans' Auditorium, aided by a trio comprised of Modesta Mortenson, violinist; Dorothy Dukes Dim, 'cellist, and Isabelle Arndt Hesselberg, pianist and accompanist, with Julia Robinson as commentator. It was a distinguished list of songs, ranging from Leonardo da Vinci to Stravinsky.

### Woodwind Quintet Heard

The San Francisco Woodwind Quintet gave an all-American program that began with Berezowski's Quintet for Woodwinds and ended with Leo Sowerby's arrangement of 'Pop Goes the Weasel' in the same instrumentation. Albert White was guest violist and E. Robert Schmitz guest pianist with the Messrs. Woempner, Remington, Kubitschek, Schmitt and Lambert, the symphony's solo flute, oboe, bassoon, clarinet and French horn, respectively.

Another distinguished program was that given by the English two-part singers, Viola Morris and Victoria Anderson, at the Century Club on March 18.

The San Francisco String Quartet honored a San Francisco composer by presenting two movements from Walter Kelsey's first string quartet at the March concerts.

March music ended with one of José Iturbi's memorable piano recitals which brought the San Francisco Opera Association's first concert season to a brilliant close on March 31.

Another highly individual and distinguished visitor was Angna Enters,

who danced to a Curran Theatre audience on Easter Sunday afternoon. She had the excellent co-operation of Kenneth Yost, pianist.

A successful first appearance was that of Kato Mendelssohn Szekely, pianist, who proved herself a full-fledged artist. Merrill Jordan gave a solo flute recital in the Century Club, offering a program ranging from Bach and Mozart to Tansman and Hue.

Eunice Steele, pianist; Leola Harlow and Irene Alonso, Spanish, dancers, aided by Esther Williamson, pianist; Waldemar Jacobson's Oratorio Society; and the San Francisco Preparatory Orchestra, directed by Willem Van den Burg, have also been heard.

MARJORY M. FISHER

A new ballet founded upon Dante's 'Inferno' with music from Liszt's 'Dante' Symphony was given recently at Sadlers Wells in London.

**HAROLD and MARION BERKLEY**  
DUOS FOR VIOLIN AND PIANO Mgt.: Guild for Musicians,  
113 W. 57th St., New York

**DOROTHY CORNISH** CONTRALTO  
Per. Rep. D. Huttenbach  
1515 N. Orange Grove Ave., Los Angeles  
G. H. Dalrymple, 127 E. 54th St., N. Y.  
OPERA - CONCERT - RADIO - ORATORIO  
Past 3 seasons with San Francisco Opera Co.

**CLEO MESSNER** PIANIST  
"A great interpretive Artist"  
c/o MUSICAL AMERICA 304 SO. WABASH AVE., CHICAGO

**ELISABETH SCHUMANN** Soprano  
Exclusive Management: ANNIE FRIEDBERG, Fisk Bldg., N. Y.

**ALICE TULLY** DRAMATIC SOPRANO  
OPERA—CONCERTS—  
Met. Paul H. Stoe, Inc., 119 West 57th Street, New York  
Guest Soloist with Orchestras

**PAMELA NORRIS** Accomplished  
Young Pianist  
Address: Messrs. IBBS & TILLET, 124 Wigmore Street, London, W.1.

**EMILY ROOSEVELT** Soprano  
Concerts - Recitals  
ATHENAEUM CONCERT MET.  
N. Goodwin, Man's Dir., Stetson Hall, N. Y.

**AUBERT** PIANIST  
Season 1940-41 Now Booking  
Management: Bernard R. LaBerge, 2 W. 40th St., New York

**ALDEN EDKINS**  
Bass-Baritone  
Radio-Concert-Opera-Oratorio  
Direction: William Neill, Inc.  
Room 1411, 119 W. 57th St., New York

**JAMES SYKES**  
Chairman, Music Department  
Colorado College, Colorado Springs  
**PREMIERE PIANIST OF THE WEST**  
"A new pianist of independent mind and assured execution."  
—New York Sun

**ENESCO**  
Conductor • Composer • Violinist  
Guest Conductor  
N. Y. Philharmonic-Symphony Orchestra  
Excl. Mgt.: Williams & Powers, 2 W. 45th St., New York

**ARTHUR LE BLANC**  
Canada's Foremost Violinist  
Season 1940-1941 Now Booking  
Address all inquiries to  
1401 STEINWAY BLDG., NEW YORK CITY





MARKING A THIRTEENTH ANNIVERSARY

Counting Up the Returns After the Annual Dinner Opening the Membership Week Campaign for the Civic Music Association of Jamestown, N. Y., Are (Left to Right): Fred A. Nelson, First Vice-President; Agnes L. Ahlstrom, Treasurer; O. O. Bottorff, Vice-President and General Manager of Civic Concerts; Stuart M. Law, Secretary

JAMESTOWN, N. Y., April 20.—The Jamestown Civic Music Association marked its thirteenth anniversary with an oversubscribed membership and the establishment of a long waiting list. It was the shortest campaign the association had sponsored in its thirteen years of existence in Jamestown, officially

closing in three days. Mrs. C. A. Pickard, president of the association, announced that the series for next season will bring the Ballet Russe, John Charles Thomas, Luboshutz and Nemenoff, Erica Morini and Jarmila Novotna. Mr. Bottorff was the guest of honor at the dinner meeting.

## PORTLAND DEFERS SYMPHONY CAMPAIGN

### Directors Decide to Launch Fund Drive in 1941 for Orchestra

PORTLAND, ORE., April 20.—Owing to an unexpected delay in the paying of the balance of the deficit which caused the suspension of the Portland Symphony two years ago, the directors of the orchestra have decided to defer the campaign for funds until 1941.

The Barrère Little Symphony, sponsored by Reed College and Friends of Music, delighted at Neighbors of Woodcraft Hall on March 25. Works by Rossini, Griffes, Fauré, Brahms, Honegger, Debussy and Mozart were heard.

Jaques Gershkovich led the Portland Junior Symphony in the closing of its sixteenth season in compositions by Mendelssohn, Handel, Liado, Bolzoni and Tchaikovsky. Bach's concerto for

two violins was played by Elizabeth Zwerenz and Phyllis Falkoff, of the first violin section of the orchestra.

Debussy's 'The Blessed Damsel' was heard at the fourth concert of the Federal Symphony, the Portland Philharmonic, with Leslie Hodge as conductor. Ruth Evelyn Stoughton sang the soprano solos, Laura E. Smith was the narrator and the chorus was composed of students from St. Helen's Hall and St. Helen's Hall Junior College. This group was trained by Mrs. R. C. Topping and Mrs. A. Hildenbrandt.

The third program of the Portland Philharmonic, Leslie Hodge, conductor, included works by Auber, Mussorgsky, Dvorak, Respighi and Schubert-Hodge. Lamar Crowson, thirteen-year-old pianist, played Liszt's 'Hungarian Fantasy'.

JOCELYN FOULKES

### World's Fair to Use Still Composition

The New York World's Fair Corporation will again use William Grant Still's composition, 'Rising Tide', in the Theme Center (Perisphere) of the Fair. The work was commissioned last year by Fair authorities.

## TORONTO SYMPHONY CONCLUDES SEASON

### Sir Ernest MacMillan Offers Request Program—Anderson and Flagstad Heard

TORONTO, CANADA, April 20.—The closing concert of the Toronto Symphony, conducted by Sir Ernest MacMillan, was given in Massey Hall on March 26. The program, selected from works requested by popular ballot, included the Chorale-Prelude, 'Ein' Feste Burg', the 'Brandenburg' Concerto No. 2 in F, and the Concerto in D Minor for two violins and orchestra by Bach; Fugue 'A la Gigue' by Bach-Holst; and the Overture Fantasia, 'Romeo and Juliet' by Tchaikovsky. Elie Spivak and Harold Sumberg, members of the orchestra, played the violin parts in the Bach Concerto.

Marian Anderson, Negro contralto, gave two concerts in Eaton Auditorium on April 6 and 8, bringing to a close the season's noteworthy recital offerings. Miss Anderson's visit was marked by demonstrations unprecedented in this city. She sang a program distinguished for its intelligence and the opportunities it offered for the display of the artist's abilities. Kosti Vehanen played admirable accompaniments.

### Flagstad Sings McArthur Song

Kirsten Flagstad, whose scheduled mid-Winter recital was postponed on account of illness, sang in Eaton Auditorium on March 27. The Norwegian soprano was in excellent voice and gave a program well received by the large audience. A group of Norwegian and Swedish songs was heard as well as selections from 'Fidelio' and 'Tannhäuser'. Edwin McArthur shared the applause with the soprano after the singing of his new song, 'We Have Turned Again Home'.

The return of Robert Casadesu to Toronto, in Eaton Auditorium, on March 28, on the Music Masters Series, was marked by enthusiasm. His program included works by Rameau, Sonatine by Ravel and Chabrier's 'Bourrée Fantasque'.

John Charles Thomas, baritone, gave one of the outstanding concerts of the season on March 14 at Eaton Auditorium on the regular concert series. His program included unhackneyed Italian and French songs, a group of English songs and the monologue of Gerard from 'Andrea Chenier'. Carroll Hollister accompanied Mr. Thomas and added to the program with three piano selections.

Nelson Eddy, baritone, received an ovation when he sang before a capacity audience in Massey Hall on March 13. This was the final concert on the Celebrity Concert Series under the management of Wilfred James. In Lieder and English songs, Mr. Eddy maintained his role as a concert recitalist of distinction and he generously added to his program songs from his recent pictures. Theodore Paxson was the accompanist.

After an absence of several years, the Jooss Ballet returned to Massey Hall on April 3 to present two vivid dance dramas, 'A Spring Tale' and 'Chronica'.

ROBERT H. ROBERTS

### Floyd Worthington Sings in Oratorios and Opera

The past two months have been busy ones for Floyd Worthington, American baritone. On March 10 he was soloist

in the Schola Cantorum's performance of Mozart's 'Requiem'; on March 24 he was heard in Mauro-Cottone's last Mass at the Holy Trinity Church, and in Handel's 'The Messiah' at the Church of the Reorganized Church of Jesus Christ of the Latter Day Saints; on April 12 he sang the title role in the Scranton Civic Opera Guild's production of 'The Barber of Seville' in Scranton, Pa.; on April 13 he was soloist in Handel's 'Solomon', sung by the Flushing Oratorio Society; and on April 19 he sang at the Plandome Singers' Club concert. He was accompanied by John Ahlstrand.

## NBC ARTISTS SERVICE

George Engles, Managing Director

RCA Bldg., 30 Rockefeller Plaza

New York, N. Y.

INCLUDES FOR SEASON 1940-41



JEAN  
**DICKENSON**

Coloratura Soprano

**LUBOSHUTZ  
AND  
NEMENOFF**

"The art of duo pianism demonstrated with maximum effectiveness."  
St. Louis Post Dispatch



**SOPRANO**  
Concert  
and  
Radio

**LUCILLE  
MANNERS**



ANNE  
**JAMISON**  
Lyric Soprano  
Victor Records

**BONELLI**

FAMOUS AMERICAN BARITONE  
Metropolitan Opera Association

**FELIX KNIGHT**

Tenor  
Recital • Opera • Radio • Film  
Victor Red Seal Records

ROSE  
**BOOK**

Coloratura Soprano  
Season 1940-41 New Booking



## HAROLD BAUER Summer Classes

May	HARTFORD, Conn.	Julius Hartt Musical Foundation 187 Broad Street
June	NEW YORK CITY	Manhattan School of Music (Formerly Neighborhood Music School) 238 East 105th Street
July	BOSTON, Mass.	New England Conservatory of Music Huntington Avenue

For information and enrollment please apply to Secretary at each of the above addresses.

Dr. Bauer's classes in New York continue throughout the year at Manhattan School of Music and include private lessons and chamber music courses.



## Concerts in New York

(Continued from page 20)

### Earl Ashcroft Makes Recital Debut

Earl Ashcroft, bass-baritone. Hulda Lefridge, accompanist. The Town Hall, April 17, evening:

'Hear Me, Ye Winds and Waves'....Handel  
'Dank sei Dir'.....Handel  
'She Never Told Her Love'.....Haydn  
'Thus Saith the Lord' 'Who May Abide'  
from 'The Messiah'.....Handel  
'Zueignung'; 'Traum durch die Dämmerung'; 'Mein Herz ist Stumm'; 'Du, meines Herzens Kronelein'; 'Nichts'.....Strauss  
'Tre Madrigali per Canto e Pianoforte'  
Castellnuovo-Tedesco  
(First New York Performance)  
'Fiocca la Neve'.....Cimara  
'Il Lacerato Spirito' from 'Simone  
Boccanegra'.....Verdi  
'The Bitterness of Love'.....Dunn  
'I Am Thy Harp'.....Woodman  
'War'.....Rogers  
'May, the Maiden'.....Carpenter  
'Love's Philosophy'.....Quilter

The designating of Mr. Ashcroft's voice as being in the misty mid-region sometimes referred to as 'bass-baritone' seemed a mistake, for although he sang several well-placed low A's, they were lacking in bass timbre and the voice was more interesting in its upper reaches and the placement better when he sang high. Occasionally there was even a suggestion of tenor quality. The voice itself, though not large, is of agreeable natural timbre. While his singing seemed lacking in emotional appeal and any deep penetration in the matter of interpretation, Mr. Ashcroft's enunciation is the clearest heard in many a day. Every syllable was understandable. His artistic intentions were obvious and won a ready response from a sizeable audience which applauded vigorously, especially some of the quieter works. Miss Lefridge's accompaniments were overwhelming, most of the time. H.

### Ragini Devi Seen in Traditional Dances of India

Ragini Devi gave a recital of traditional dances of India, with the assistance of a group of Hindu musicians, at the Barbizon-Plaza on the evening of April 17. The program comprised dances from all parts of India, including 'Nrit-Anjali', a dance offering of Southern India; the dance of

the goddess Parvati, the 'Parvati Lasya Nrityam'; a Kite Dance, 'Patang'; 'Mayura Nrityam', the Dance of the Peacock; 'Naga-Tala', the Cobra Rhythm; 'Kali Samhara Tandava', the Dance of Death; and two dances of Northern India, the 'Marwari Dance' and 'Chara', a gypsy dance. An interested audience applauded the dancer and musicians. S.

### Concert Devoted to Works of Stephen Foster

A 'Classical-Romantic Evening', founded on the melodies of Stephen Foster, arranged by Raoul Georges Vidas, composer and violinist, was given in the Town Hall on the evening of April 18. The program enlisted the services of Lorraine Foster, soprano; Robert Payson Hill, pianist; a vocal quartet consisting of Margaret Olsen, soprano; Gertrude Berggren, contralto; George Rasely, tenor, and Foster Miller, bass-baritone. Assisting instrumentalists were Sebastian Castelli, flutist; Betty Schuleen, pianist; Eugenie Limberg, violinist; Suzanne Savoy, harpist; Evelyn Hansen, pianist, and a string quintet, Serge Kotlarsky and Veronica Riecker, violins; Thomas Johnson, viola; Dorothy Kempe, cello, and William Johnson, double-bass. Arthur Kent, dramatic reader, read a poem, 'Stephen Collins Foster' by Katherine Breid.

Some twenty of Foster's songs, ranging from 'Old Black Joe' to 'Jeanie with the Light Brown Hair', were performed in various arrangements, for soloists and ensemble both vocal and instrumental. The fine simplicity and melodic appeal of the works served to enlist the interest, and draw the applause of a large and most cordial audience throughout the evening. W.

### Concert Given at University House

Florence Otis, soprano; Jean Buchta, pianist, and the Allied Arts Glee Club, K. Wellington Foltz conducting, gave a concert at University House on the evening of April 4. Mme. Otis was heard in songs by Pergolesi, Schumann, Schubert, Debussy and others. Miss Buchta played works by Méhul, Daquin, Debussy and Aubert. The Glee Club sang pieces by Bohm, Bond, Cadman and others, with Philip Heffner at the piano. N.

## FIFTH THREE CHOIR FESTIVAL GIVEN

### Music of Spanish Baroque and of Two Americas Is Performed

The fifth annual Three Choir Festival under the auspices of the Congregation Emanu-El of New York was held on April 19 and 20 at three sessions at the Temple. This year's festival was devoted to music of the Spanish baroque, of the two Americas and of the American and Palestinian Sephards. Lazare Saminsky, director of the Emanu-El Choir, introduced John Erskine as the speaker at the first session. Dr. Erskine welcomed the festival as an encouragement to the creative aspects of American music and as an example of internationalism in the arts.

The session opened with the first performance anywhere of a Canon by Armando Carvajal of Chile and a performance of a Magnificat by Antonio Cabezon, a sixteenth century Spanish composer, by Gottfried Federlein, organist of the Temple. The New York University Choir, conducted by Alfred M. Greenfield, sang Vittoria's 'Tenebrae factae sunt'; Honorio Siccardi's 'Ave Maria', in its first performance; and Cyr de Brant's 'The Lamb'. Dorothy Westra, Lucien Rutman and Clifford Harvuot were then heard in an interesting trio, 'O quam tristis', by the seventeenth century Spanish composer Emanuele d'Astorga. Elliot Carter conducted the Emanu-El Choir in his involved 'Heart not so heavy as mine'. Mr. Saminsky then mounted the podium to conduct the choir in Randall Thompson's setting of 'Montium Custos', an ode by Horace, and 'De-

prived of All', an old Yemenite chant, with Rita Sebastian as soloist. Suzanne Bloch played two airs of the Spaniards of Turkey on the lute and was joined by Estelle Hoffman, soprano, and Mr. Federlein in a performance of a beautiful Indian song, 'Quenas', by Andre Sas of Peru, the most charming music of the afternoon. The final group included the Prelude to 'Melchor', a choral ballet, by Jacobo Ficher of Buenos Aires; Normand Lockwood's 'Unto Thee I life mine eyes'; Mr. Saminsky's 'Luke Havergal' in its first performance; and excerpts from Bernard Rogers's oratorio 'Exodus'.

At the second session Mr. Greenfield played his Prelude in the Olden Style for the organ and Howard R. Thatcher played his Fantasy on the hymn-tune 'Concord'. The 300th anniversary of the Bay Psalm Book was celebrated by the inclusion of old Colonial melodies used in the Puritan Psalter. Also heard were works by Alois Kaiser; Southern folk hymns and spirituals arranged by Annabel Buchanan and Mark Silver; and Mr. Thatcher's 'Who is like unto Thee'?

T. Tertius Noble opened the third session, which was a part of the Temple's service, with his Choral Preludes on the tunes St. Kilda and Walsall, for organ. The musical program included Winfred Douglas's arrangement of an old melody, 'God of Our Fathers'; Annabel Buchanan's 'Sing to the Lord', an old Southern tune; and 'Jerusalem, high tower' sung by the St. Thomas Boys' Choir, directed by Dr. Noble. The Emanu-El Choir sang old chants Palestinian songs and works by Hugo Grimm, David Diamond, Henry Jacobs, Adolph Katchko and Mordecai Sandberg, with solos by Elizabeth Dunning, contralto, and Ludwig Anger, baritone. R. S.



G. R. Moon, Jr.

### PIANIST WITH CO-OPERATIVE CONCERT OFFICIALS

Dalies Frantz, Young American Pianist, Who Concluded the Port Arthur, Tex., Co-operative Concert Association Series with a Recital on March 25, Is Seen with a Group of Officers of the Association: (Left to Right) Mrs. Clifford G. Hall, Mr. Frantz, Mack Thomas, Mrs. Pete Johnson and Mrs. Thomas B. Sappington

## DR. KINDLER ENLISTS TAYLOR AS SOLOIST

### National Symphony Concludes Season — Philadelphians Visit Washington

WASHINGTON, D. C., April 20.—Milard Taylor, concertmaster of the National Symphony, was the last of the season's soloists on April 10, when he played Chausson's 'Poème' with the Orchestra in Constitution Hall. The occasion was the Orchestra's final mid-week concert. Dr. Hans Kindler, conductor, included on the program a Goedicke transcription of Bach's Passacaglia and Fugue in C Minor, Mozart's Symphony No. 29, Roussel's 'Sinfonietta', and excerpts from Wagner's 'Tristan und Isolde' and 'Die Walküre'.

The Orchestra's final concert of the season on April 14 was an annual request program that included Beethoven's Fifth Symphony and the Second Symphony by Sibelius.

The season's last concert here by the Philadelphia Orchestra featured the local premiere of Harl McDonald's First Symphony. Rose Bampton, soprano, was the soloist. JAY WALZ

## RODZINSKI CONDUCTS SYMPHONY BY HARRIS

### Composer Present at Orchestra's Nineteenth Program—Final 'Twilight' Concert

CLEVELAND, April 20.—The nineteenth program of the symphony series by the Cleveland Orchestra on April 4 and 6, conducted by Artur Rodzinski, opened with Carl Goldmark's Overture, 'In Springtime' and Schumann's 'Spring' Symphony, No. 1, in B Flat. After intermission were heard Roy Harris's Symphony No. 3 and Ravel's 'Bolero'. Mr. Harris was present Thursday evening and received an ovation from the large audience.

Associate conductor, Rudolph Ringwall, conducted the last of the season's 'Twilight' concerts, on April 15. The program included the Overture to 'Mignon' by Thomas; the Scherzo and Finale from Symphony No. 2 by Sibelius; 'Legend, the Enchanted Lake' by Liadoff; Overture, 'The Year 1812', by Tchaikovsky; 'Pictures at an Exhibition' by Mussorgsky; and the Rhumba movement from the 'Rhumba' Symphony by Harl McDonald. WILMA HUNING

## Obituary

### John Finnegan

John A. Finnegan, tenor soloist in the choir of St. Patrick's Cathedral since 1905, died suddenly of a heart attack in the Roosevelt Avenue subway station, Jackson Heights, on the evening of April 12. He was sixty-one years old.

Mr. Finnegan was born in Wilmington, Del., Dec. 25, 1878. He sang first as a treble in the choir of St. Patrick's Church there, and later in St. John's Episcopal Church in Washington and St. Aloysius's Catholic Church in the same city. He made numerous tours as soloist with Victor Herbert, the Paulist Choristers, and with Pietro Yon, organist of St. Patrick's. When stricken he was on his way to a concert of the Friendly Sons of St. Patrick Glee Club, with which he was to have been soloist. He is survived by his wife and one daughter.

### Walter S. Young

MONTCLAIR, N. J., April 20.—Walter

Stenhouse Young, musician and teacher, and grandson of Brigham Young, late leader of the Mormon Church, died of a heart attack yesterday after an illness of only a few hours. He was seventy-two years old. A native of Salt Lake City, he went to San Diego in 1885, becoming choirmaster at the Episcopal church there, and later came to Montclair as choirmaster in St. Luke's Church, where his wife, Lena Chamberlain, whom he married in 1891, was organist. He later studied voice in Europe and maintained vocal studios in Carnegie Hall and Steinway Hall, New York. He gave up his New York work early this year. He had also served as critic on the Montclair Times, founded the Montclair Operetta Club and organized the glee club and chapel at the New Jersey College of Women. His wife, one son, Walter, and a daughter, Mrs. Winifred Young Cornish, survive.

### Katherine Noack Figué

Katherine Noack Figué, formerly concert and oratorio soprano, and the widow of Carl Figué, died recently. She was married to Mr. Figué in the year 1896. In recent years she devoted her time to voice teaching. Mr. Figué died in 1930.



## MAYNOR IS SOLOIST WITH CHICAGO MEN

### Stock Conducts with Piatigorsky and Rubinstein in Guest Appearances

CHICAGO, April 20.—Dorothy Maynor, soprano, in her Chicago debut at Orchestra Hall on April 7, had the distinguished accompaniment of the Chicago Symphony directed by Dr. Fredrick Stock. She was the last soloist to appear in the new Sunday afternoon series recently instituted by Dr. Stock.

A warm welcome greeted the soprano when she made her appearance for her first number, 'L'Amero, Saro Costante', from Mozart's 'Il Re Pastore.' The beautiful melodic line, the sustained mezzo-voice quality, the excellent phrasing and the feeling with which she interpreted this aria immediately established her as one of the great voices of the present day. Contrasting works, 'Depuis le Jour' from Charpentier's 'Louise', 'Leise, Leise', from Weber's 'Der Freischütz', and for encores, 'O, Sleep Why Dost Thou Leave Me', by Handel and Micaëla's Air from Bizet's 'Carmen', aroused ever increasing enthusiasm. The singer's modest attitude added to the pleasure of listening. Miss Maynor was quite overcome at the end of the concert by the tumultuous approval extended.

Dr. Stock directed the orchestra in music by Glazunoff, Wagner and Weber.

#### Piatigorsky Plays Work by Stock

Gregor Piatigorsky, 'cellist, made his thirteenth appearance with the Chicago

Symphony, Dr. Stock conducting, for the Thursday-Friday subscription concerts on April 4 and 5.

Canzone and Fugue in G Minor.....Bach  
'Evocations'.....Bloch  
Symphony No. 5.....Beethoven  
Concerto for 'cello and orchestra.....Stock

Selecting Dr. Stock's concerto for 'cello and orchestra in D Minor, Mr. Piatigorsky amazed with his comprehensive grasp of the intellectual and technical intricacies of the score, for it draws upon the full resources of the artist. Well-earned applause continued until Mr. Piatigorsky obliged with encores.

Before Mr. Piatigorsky's entry, Dr. Stock gave a superb reading of the Fifth Symphony of Beethoven, the propulsive force of which left the listener breathless. The opening Bach work was played with delightful lilt. Bloch's 'Evocations', rather grim in content, performed between Bach and Beethoven, held its own valiantly and was favorably received in its first Chicago performance.

Artur Rubinstein, pianist, was selected as soloist in the final Tuesday afternoon concert of the season, with Dr. Stock conducting, on April 9, and as guest artist for the Thursday-Friday subscription concerts, April 11 and 12.

For Tuesday's performance, Mr. Rubinstein played Saint-Saëns's Concerto, No. 2, in G Minor.

Concerto for String Orchestra, No. 3 in G.....Bach  
Symphony No. 7 in A.....Beethoven  
Concerto for Piano No. 2, G Minor, Opus 22.....Saint-Saëns

The furious pace set by Mr. Rubinstein dazzled and at the conclusion of the concerto Mr. Rubinstein had to add piano encores before the delighted audience was willing to disperse.

Dr. Stock gave an exceptionally brilliant interpretation of the Beethoven Symphony, and the string sections of the orchestra began the program with an excellent interpretation of Bach's concerto.

Tchaikovsky's Concerto in B Flat Minor was the vehicle chosen by Mr. Rubinstein for the Thursday-Friday, April 11 and 12, subscription concerts.

Prelude and March, from 'Scenes from Longfellow's Golden Legend'.....Buck  
Scherzo, from Music to 'A Midsummer Night's Dream'.....Mendelssohn  
Symphony No. 4 in A Minor, Op. 61.....Sibelius  
Piano Concerto in B Flat Minor.....Tchaikovsky

Few pianists could have excelled Mr. Rubinstein in his use of color and phrasing in the concerts. Technical difficulties apparently being nonexistent, he delved beneath the surface, revealing unexpected beauty and loveliness. Even the frankly bravura passages held surprising gradations of tone.

Earlier in the program, Dr. Stock and the orchestra played Sibelius's Symphony No. 4 in A Minor, a work somewhat dreary and lethargic, whose effects even Dr. Stock's most stimulating efforts could not shake off. Contrasted to this was the zestful playing of the Scherzo from music to 'A Midsummer Night's Dream' and the prelude and march from 'Scenes from Longfellow's Golden Legend' by Dudley Buck.

Patrons of the orchestra's concerts have received a pamphlet reviewing the orchestra's achievements since its founding by Theodore Thomas in 1891. It calls attention to the present deficit of \$127,000 and asks co-operation in helping to eliminate it. Edward L. Ryerson, Jr., president of the Orchestral Association is asking the assistance of all patrons of the orchestra to aid in wiping out the \$127,000 deficit.

CHARLES QUINT

## CHICAGO WELCOMES MONIUSZKO OPERA

### Bojanowski Conducts American Premiere of 'Straszny Dwor' by Polish Composer

CHICAGO, April 20.—Stanislaw Moniuszko's comic opera 'Straszny Dwor' (The Haunted Castle), written more than seventy-five years ago, had its probable first American performance at the Civic Opera House on April 7, under the auspices of the Harry Zelzer management.

The music has many moments of great beauty and throughout the score is delightful to listen to. The story is not difficult to follow and the comic situations contain genuine humor. The love interest is sufficient to hold the plot together should all else fail.

The intrepid Jerry Bojanowski directing a cast half professional and half amateur, molded the entire work into a smoothly running performance. The entire cast seemed perfectly at ease at all times during the opera, high praise for any first night. Mr. Bojanowski seemed to inspire all participants on the stage and at no time did the work seem to lack continuity.

#### Ladis Kiepara Makes Debut

General interest was concentrated on the debut of Ladis Kiepara, brother of Jan, and also a tenor. As Stefan, Mr. Kiepara revealed a voice of exceeding loveliness with an extensive range of even quality throughout.

George Czaplicki, eminent artist of the Chicago Opera, extracted full measure from the role of the Miecznik, master of Kalinow. He, likewise, received an ovation after the Polonaise, in which he describes the type of Polish manhood he desires his daughters to wed. His many apt comedy touches kept the role enlivened.

Valerie Glowacki, as Hanna, one of the Miecznik's daughters, revealed a lyric soprano voice of warm color, ex-

cellently well schooled. Her intuitive sense of timing and ease of manner, contributed much to the evening's success. Loretta Przybylinski, as Jadwiga, the second daughter, was also very good.

Special praise is due Edward Grabinski, as the dandified Damazy, wooer of the Miecznik's daughters. His unerring stage instinct kept eyes focused on him whenever he was on the scene. He possesses a voice of fine tenor quality, well trained and of good range. Mildred Grey Heller was excellent as the Czesnikowa, employing a mezzo-soprano voice of distinguished quality to good effect. Milo Luca was excellent as the other brother, Zbigniew, making an admirable foil for Mr. Kiepara, as both men were on the stage together most of the time.

Smaller roles, but equally well done, were taken by Karol Kosinski, as Maciej; Alexander Kulpak, as Skoluba; Marya Data, as Marta; Edward Leszczynski, as the servant Grzes, and Natalia Drzewicki as the housekeeper.

The large chorus, active in practically all the scenes, was made up of members of Filareci-Dudziarz. The opera closed with a particularly lively mazurka, danced by a corps de ballet, with solos by Felix Sadowski and Janian Frostowna, and executed with spirit and animation.

Costumes and stage settings bore the stamp of authenticity, the commingling of lively colors in the costumes presenting a joyous picture. The stage director, Kazimierz Majewski; assistant stage director, Halina Majewski, and technical director, Monte Fassnocht, deserve commendation for their splendid co-operation. CHARLES QUINT

### Platoff Chorus to Make Tour of America and Canada Next Season

The General Platoff Don Cossack Chorus, which recently completed a tour of the eastern seaboard, will make a transcontinental tour of the United States and Canada next season under the direction of the Metropolitan Musical Bureau.

IDELLE PATTERSON

A. RUSS PATTERSON

## Artists From The Patterson Studios

Unedited press notices of recent appearances

### EUGENE MORGAN, Baritone

"Mr. Morgan has a well trained voice of decided richness and power over which he has complete control which enables him to interpret with a fine sense of nuance and dynamics." Ridgewood, N. J.

### FLOYD SHERMAN, Tenor

"Floyd Sherman given great ovation at concert here." (Headline). "Mr. Sherman's almost flawless singing, clear expressive voice and nice handling of the difficult selections clearly show that he has been carefully trained." Hagerstown, Md.

THE PATTERSON STUDIOS, 326 West 76th St., N. Y. Phone, End. 2-4616

## JUILLIARD SCHOOL OF MUSIC

ERNEST HUTCHESON, President

## JUILLIARD SUMMER SCHOOL

GEORGE A. WEDGE, Director

July 8 to August 16, 1940

Accredited music courses leading to diplomas, teacher's certificate, and Bachelor of Science and Master of Science degrees. Department for high school students.

Special one-week Forum Courses in all phases of music education.

Catalog on request

120 Claremont Avenue

Room C

New York, N. Y.

## The COPLEY List

### ROTH STRING QUARTET

#### Sopranos

IRRA PETINA

Metropolitan Opera Co.

LILLIAN MARCHETTO

#### Contralto

VIOLA SILVA

#### Tenor

GEORGE DALE

#### Baritones

BRUCE BOYCE

EMANUEL LIST

Metropolitan Opera Co.

REINALD WERRENATH

#### Pianists

ANTON BILOTTI

EUGENIA BUXTON

JAMES FRISKIN

JAKOB GIMPEL

SOL KAPLAN

#### Violinists

ROBERT KITAIN

BENNO RABINOF

MAX ROSEN

ERNA RUBINSTEIN

#### Harpsichordist

RALPH KIRKPATRICK

#### Thereminist

LUCIE BIGELOW ROSEN

#### Dancer

TASHAMIRA

#### Duo Pianists

VIOLETTE and HELENE

COFFER-CHANTAL

### Concert Management Richard Copley

CHARLES N. DRAKE, Director

113 West 57th Street New York



# Today's Composers and the American Press

(Continued from page 7)

composer, the interpreter, or with the audience.

The newspaper critic never knows for whom he is writing. His journal carries such diverse material as cross-word puzzles and editorials, comic strips and columnists, genealogical data and prize fights, obituary notices and music reviews. Writers in smart weeklies, magazines devoted to a special field and literary quarterlies know exactly whom they are addressing. The newspaper critic hasn't the vaguest notion. He must engage the attention of many disparate types, certainly as many as are potential concertgoers.

In a newspaper review recently it was necessary to use the word "floriture" because no other word would do. There were objections from people who wanted to know about the concert without the need of going to the dictionary. Use of the phrase "messa di voce" produced the same result. Would these people stand for a discussion of the ground plan of a new work and its technique? Let the composer tell them—through his music.

## The Composer Can Educate the Public

The composer can educate the public and he has always done so in every period of musical history, but he cannot escape the responsibility of speaking to his audience in its own language. The fact that there have been occasional misunderstandings when certain revolutionary idioms were first used is unimportant. These idioms were the result of quirks in personal expression and not due to the capricious desires of a composer to frame a new language. Why should composers expect an audience to come more than half-way? Is it true in literature, painting, sculpture, architecture?

How many times must one read 'The Grapes of Wrath' before forming an opinion of its content?

The writer passes by several times every day in Hartford, Conn., Avery Memorial, which is an internationally distinguished example of modern architecture. My reactions to it are essentially the same as the first day I laid eyes upon it. Is it necessary to sit down and talk with the stone mason and the architect, and to pore over the blue prints in order to arrive at an appreciation of this fine building? Similarly I claim the privilege of acquiring an impression and drawing a conclusion after a single hearing of a new American musical work. Everybody else does—why not the critic?

Otto Luening of Bennington, Vermont, wrote in the New York Times of December 31, 1939, "Why does the press use up columns to state the obvious? We all know that Beethoven, Mozart, Wagner, Debussy and Mussorgsky are great composers. We know that Brahms's Symphonies are fine, that Josef Hofmann can play the piano, that Toscanini and Walter know how to conduct. Many of us would rather see the press take a more active, imaginative and creative part in the building of our American musical culture.

"Would it not be possible for the American music critic to inaugurate a new tradition, one which begins with the acceptance of the contemporary and local scene and which presents the past in its proper perspective?

"The dramatic critics and book reviewers no longer write mostly about Shakespeare, Voltaire, Goethe and Tolstoi. They introduce us to a living world of the theatre and of literature, good, bad and indifferent; and we are left to make up our own minds about the present and to take the past for granted.

"In American music the job may be more difficult, but there is much that is significant and rewarding for those who are willing to explore the field."

There is no valid comparison between book reviews and music criticism. In the literary field the new output is so enormous

and reaches a broad public so quickly that the commentator finds himself riding the crest of the wave of current production. Even then he is not able to cover the material exhaustively but merely skims the cream. The basis of judgment is entirely different. The reviewer compares this month's novel, not with Thackeray, Scott or Hugo, but with last month's novel. Reviewers in general, having this immediate perspective, are likely to deal in superlatives.

To take them literally, it would be a dull month indeed that did not produce works comparable with Shakespeare or Goethe. "Devastating," "sensational," "historic" and similar adjectives are their stock in trade. If this technique were applied in the musical field, we would have our Bachs, Brahmses and Wagners cropping up every week.

It is ventured that the insistence upon making a comparison is what has led many modern composers astray; that is, they are writing documentary music—music of economical, political and social import, music of "here and now." There is no particular reason why the record of the present era should be written in musical terms. We have no musical documentation of the nineteenth, the eighteenth or the seventeenth centuries. The compositions dating from these periods show stylistic details, but actually they tell us very little of the periods in which they were written—much less than is commonly supposed. Any composer who attempts to put 1940, streamlined automobiles, \$30 every Thursday and ideological conflicts into his music is likely to be unheard of in 1950. Logic may be on his side, but little else.

In his new book about music and musicians, 'The Well Tempered Listener', Deems Taylor writes:

"Music has very little to do with the way men live, or even with what they think. The human mind progresses much more slowly than human ingenuity."

"People have always lived in troubled times—if they chose to look for trouble. When Schubert was a schoolboy in Vienna, his school was hit by a shell from Napoleon's artillery; when Beethoven was writing the Seventh Symphony, Napoleon was retreating from Moscow. But Schubert, and Beethoven, and all the other great composers, were not keeping abreast of the times, or trying to express the present. They were trying to write music, to find expressive and beautiful themes, and develop them as best they could.

"No real artist deliberately goes about expressing his time. In the last analysis he looks within himself for the picture he paints or the book that he writes, or the symphony that he composes. And since that self is a product of his times, it is, of course, an expression of his times, an expression over which he has no more control, and of which he is no more conscious, than your hand mirror is conscious of reflecting your face. And if the artist is a reflection of the noblest and best of his times, then his work will be the same; and it will be understood, and loved, long after its creator is dead. It will not grow old-fashioned, because it was never stylish."

## Another Composer's View

The disposition of today's composers to censure the critic appears to be general. Most of them have not hesitated to define the critic's functions and to have taken little thought of their own mission.

William Schuman recently complained to the writer:

"Music by contemporary composers is not sympathetically presented to the public by the press. I do not refer to the occasional favorable reviews given new music, but rather to the inability of our critics to teach the public, to be more enlightened than the public, even to show a degree of tolerance for a new and unfavorable, hence difficult to comprehend, art product. It is the rare critic indeed who tells his readers how little he could hear a first time. This attitude is so false—no one can hear a difficult work in its entirety without repeated hearings, and few listeners can get more than the vaguest

general impression from a single hearing. Because of these things I believe that the public acceptance of worthy new works has been impeded by the critics rather than helped by them.

"There are numerous classic examples which prove that critics occupy a unique role in picking the wrong horse (i. e., the early reviews on the Franck Symphony, not to mention Stravinsky's 'Rites of Spring'). Perhaps it is too much to ask that a composition which perhaps required some 600 or more working hours to produce be considered in the press by a man of good will equipped to criticize composition as well as performance. In my own short experience I have been completely damned and wholeheartedly praised on the same piece. The difference of opinion would be fine if the reviewers all understood the music. But many of you often speak without the slightest idea of the musical substance of the work. This is why you must seek analogies in other fields. If you knew your subject, you could say what you felt through a direct discussion of the music. If you were sports writers and were so ill equipped that you did not know the game itself but could only evaluate the players, the public would hardly tolerate you for a minute. For the time being the public tolerates you because it has been taught through ballyhoo to respect what you say. This will diminish in time as more and more works succeed despite your dogmatic dictums."

## Finds Public Less Cool

These sentiments are echoed in a letter from Walter Piston:

"It has been my experience that the general public today is not nearly as cool toward new music as are the reviewers and critics. One can always feel the audience when one's work is being played and I would say that for the most part people seem willing to give a fellow a chance. The most striking example was furnished by the two American programs presented recently by Koussevitzky in Carnegie Hall. Certainly one could not ask for more 'success' as far as the public was concerned. But you would never know it to read the papers, in one of which readers were reminded that the amount of applause was sometimes in inverse ratio to the merit of a piece. If such success can be achieved in the face of a fairly consistently hostile press I don't think the coolness of the public is anything to worry about."

The "education" of the public has not progressed as far as impatient composers would like to believe. In so far as the critic has an educative function he is still struggling with the primary steps of convincing an apathetic public that music costs money, what it means to a community to maintain a symphony orchestra, to encourage music schools of high standard and to recognize at least a few of the best known works in the standard repertory.

The listener who cannot distinguish Brahms from Tchaikovsky—and there are far more of them than enthusiastic young composers realize—is not likely to be very sympathetic toward Hindemith or Bartok. What is to be done about the fact that the land is overrun by music teachers and schools over which state governments exercise no regulation whatever, yet are very precise in the standards expected of beauty parlors, barbers and junk dealers? What of the fact that symphony orchestras exist by grace of a princely paternalism not unlike that which obtained in the days of the Esterhazys? What about the fact that the criterion of most ticket buyers is whether or not the "artist" has a Hollywood experience? There is a tremendous amount of education yet to be done, but most of it is still in the elementary grades.

The man who day in and day out finds himself in the position of passing judgment on musical works and performances cannot help but be impressed sooner or later with the essential soundness of opinions expressed by the average—yes, even the uninitiated—listener. To note that business man, housewife, cab driver or student cannot be easily fooled about either a composer's intention, his feeling, his inspira-



Larry Gordon

## SHARING THE GOOD NEWS

Eleanor Steber, Soprano of Wheeling, W. Va., a Winner of the Metropolitan Opera Auditions, Receives Word of Her Award in the Studio of Her Teacher, Paul Althouse, Tenor of the Metropolitan Opera. By Coincidence, Miss Steber Received the Award Twenty-Seven Years to the Day from the Date of Mr. Althouse's Debut at the Metropolitan

tion or his ability to say something, is to induce a fundamental humility in conscientious critics. They are not, however, to be deprived of the same right which the man in the street has—the right to form an opinion. That he is in a position to express it in print is a privilege that carries with it a responsibility and there are few critics who are not aware of that.

## "Provincialism in Reverse"

The critical standards of the American press by and large are as far superior to the European standards in this department as in all others. In the handling of news the comparison notoriously goes against the foreign press, while the fundamental honesty of American newspapers with respect to news, editorial matter and advertising is pretty generally recognized. Music criticism can be said to be safely removed from the influences that are a serious detriment to similar comment in European papers.

In the long run the American composer must sell his product to the small-town critic. In any professional discussion the word "criticism" has been taken to apply only to metropolitan writers. This is provincialism in reverse. All of the great musical performers make in the aggregate more appearances in small cities than they do in metropolitan centers. This is the opinion that counts. If your modernist has won acceptance in New York it does not follow that he will be accepted outside of it. He has not won his place until he does. The critics in smaller centers, if they are competent at all, merely reflect general sentiment in their communities. They guide only in a very small degree. The recent controversy in the New York Times has brought to focus sentiments about American composers and, although it raged vigorously, it probably has changed no minds. None of the controversialists so far seems to have recognized the point that a symphony orchestra is a very expensive establishment paid for to a large extent by generous donors. He who pays the fiddler sets the tune. The taste of these supporters of symphony orchestras is bound to be reflected in the programs. The remainder of the income must be received from ticket sales and the programs of the orchestras must of necessity find the general level of popular taste. No orchestra in the world will continue to exist catering to the wishes of the few.

If the taste of the few is to become a fashion, it will be only by the process of education, the chief instrumentality of which is the composer who has the substance of music in his hands.



# Musical America's Educational Department

## COENRAAD V. BOS DISCUSSES LIEDER INTERPRETATION

*Traditions of Performance Are Kept Alive and Passed On from Each Generation to the Next*

*As Told to ROBERT SABIN*

ONE of the most important things which I have learned in playing for the great Lieder singers is that things go on. The classical traditions of interpretation do not stiffen and die, as some people might imagine, but they are passed on to the singers of a new generation and flourish as heartily as ever. It makes me very happy to be able to transmit the experience and knowledge which I acquired as a young man in accompanying Eugen Gura, Raimund von Zur Mühlen, Johannes Messchaert and others who worked with Brahms, Clara Schumann and Hugo Wolf. The artistry of Julia Culp, Elena Gerhardt, Ernestine Schumann-Heink and their fellow singers also belongs to this great tradition. In working with them I could see how songs are continually being recreated, and I know that the young artists of today will carry on.

Let me give some examples of how this transmission works. For over thirty years I played for the great Lieder singer Ludwig Wüllner, who was still before the public at seventy-nine and was planning to celebrate his retirement at eighty, had not death intervened, two years ago. Wüllner's father was an intimate friend of Brahms, who used to bring his compositions for comment and criticism to the boy's home. Later, when Wüllner was on the stage in Meiningen, he used to sing Brahms Lieder with the composer at the piano on Sunday evenings at the Grand Duke's and it was Brahms who persuaded him to give up his career as an actor for music. Thus he learned from the composer himself the tempi and other details of the songs, and from him I was fortunate enough to acquire them.

### Singer's Personality Important

Much depends, of course, on the personality of a great singer. In 1897 I accompanied Messchaert in the first performance of Brahms's 'Vier Ernste Gesänge' in Vienna, with the composer in the audience. Now at the end of one of them occurs the passage to the words of St. Paul: "Now remain faith, hope, love; but the greatest is love", which concludes quietly, according to the composer's instructions. Messchaert sang it thus, and afterwards Brahms came backstage to tell him how deeply he had been moved. A few weeks later Zur Mühlen sang the 'Ernste Gesänge'; but with a difference. For while we were rehearsing the songs, when we reached the passage in question, he said to me: "I cannot sing it this way. I don't give a damn whether Brahms is there or not. It is an affirmation and I want it big, in your accompaniment, too." And he sang it that way, as a triumphant declaration. Brahms came to congratulate the singer after the performance, and much to our surprise he did not seem at all disturbed. "But weren't you furious about the close?" asked Zur Mühlen. "Why, no," the composer answered, "what was the matter? I didn't notice anything." The singer had made his interpretation seem inevitable, even to the composer!

It was Clara Schumann, the perfect accompanist, who pointed out that many of the afterludes in her husband's songs should not be played exactly as indicated in concert performances. In the 'Frühlingsnacht', for instance, the accompanist should not decrease, but should carry out the mood of the singer. Clara Schumann played the afterlude of 'Widmung' with great fervor and enthusiasm. At home, in an intimate atmosphere, the quieter endings may be employed, but in the concert hall they often kill the song. Young accompanists sometimes play the last bars of Brahms's 'Meine Liebe ist Grün' pp as marked in the text, thereby ruining the effect for the singer. These endings represent an ideal conception which is im-



Coenraad V. Bos

J. Abresch

practical in public performance, and we have the word of the composers themselves and of their pupils and friends to justify a change. Such liberties, of course, should be taken only upon the soundest authority and consideration, but a good musician is some one who uses his head, not an automaton who plays only what he can make out on paper.

### Richard Strauss on Singers

Some years ago when I was accompanying the wife of Richard Strauss in some of his Lieder, he told me the same thing. Nine singers out of ten, he complained, ignore the dynamic markings, especially when they can make a big effect at the end of a song instead of closing quietly as the composer wished. But once they have sinned, he added, the accompanist should follow and cut off the afterlude, if it seems out of place. He complimented me once at a Culp recital on my playing of the afterlude of 'Morgen' in which a reflective mood is sustained through several measures with long pauses. Yet I heard him play it entirely differently at a recital which he accompanied not long afterwards, probably owing to the fact that the size of the audience had put him into a mood which was far from quiet and reflective!

Though I do not want to be dogmatic about it, I think that we accompanists have a field of our own, and that we should let vocal production alone. The singer's technical equipment is so delicate and difficult a problem that it needs the attention of specialists. America has a wealth of fine vocal teachers; in fact, I think that the majority of the best ones are now in this country. So when singers come to me for training in the interpretation of Lieder and reveal bad production or other faults, though I am glad to offer advice, I send them back to their vocal teachers to correct those flaws.

Of course, an accompanist and coach must be thoroughly familiar with vocal technique. As a matter of fact, I had a brief career as a singer myself, and gave duet recitals with my wife in the days before we were married. But my voice had no dramatic possibilities. I would have been just another "charming singer", and I don't like the word charming in that sense! I felt that a career as an accompanist would be far more interesting and so it has proved.

*Accompanists Should Watch for Singer's Bad Habits, and Support Without Dominating Artists*

We accompanists should be on the watch continually for singers' bad habits as well as our own. One of these is over-slurring with its resultant sentimentality. I know nothing worse than the habit of certain singers of over-slurring open vowels and neglecting the consonants. Wagner repeatedly urged singers to use the singable consonants more effectively. Many vocal teachers are so preoccupied with other things that they overlook this fault, and in such a case the accompanist and coach can be of the greatest assistance. It goes without saying that a good Lieder singer must have faultless diction no matter what stage his familiarity with the language as a whole has reached. There are several American singers before the public to-day who are eager to master these details of classical Lieder interpretation and who are worthy representatives of the great tradition.

Every summer young accompanists come to my classes at the Juilliard School, and I am always delighted at the capability which they display. First of all, I try to make them feel easier. For they have a very difficult and important, though unobtrusive, role to play. An accompanist may know more than a particular singer, but once they are on the stage, the singer must come first. He carries the singer but must not dominate him. On the other hand, he must give support to the voice. Many young accompanists think that they must play like little mice, but this is wrong. Let us take an example of such adjustment to circumstances. If a baritone with a heavy voice is singing Schubert's 'Aufenthalt', in the places where the vocal line goes down the voice will not have the same power as above. To produce the illusion that it does, however, the singer may stand there with a tremendous expression, and the accompanist should simply disappear. But as the voice goes up, regaining in strength and volume, the accompanist should also become bolder.

### Phrasing Brahms's 'Sapphische Ode'

Some songs have temptations for singers which become an old story to accompanists. Brahms's 'Sapphische Ode' offers a case in point. It is marked "ziemlich langsam", that is, "rather slowly". But many singers, especially if they have fine voices to display, change this to "very slowly", so that they are unable to sing the phrases in one breath. Now I happen to know that Brahms intended the song to be taken at a tempo which would make this possible, for I made the acquaintance of Hans Schmidt, the poet who wrote the text of the 'Sapphische Ode' and a leading critic and musician of Riga. Schmidt, who was a friend of Zur Mühlen, told him that each of the opening lines of the poem formed a complete phrase and that Brahms had set it thus. Wüllner, also, told me that it should be sung in this way.

Certain recitals stand out in my memory. I shall never forget Schumann-Heink's singing of the 'Frauenliebe und Leben' of Schumann at a recital once in Germany. It was absolutely perfect. And I once accompanied Anton van Rooy in a performance of the 'Dichterliebe' which was unforgettably eloquent. Another experience which I cherish was Wüllner's performance of Berlioz's 'Lélio' in Amsterdam under Mengelberg. It follows immediately upon the 'Fantastic Symphony'; the curtains are drawn in front of the orchestra and we behold the artist (Berlioz). The curtains open and he turns to the orchestra and chorus, telling them not to busy themselves too much with piano and forte markings, but to watch him. There is more than a grain of truth in the sarcasm of 'Lélio'. Self-confidence and good judgment together with an inborn musical instinct are the qualities which lead to right performances.



#



## Juilliard Summer School Adds New Members to Faculty for Ninth Consecutive Season

**Rascher to Direct Study of Saxophone — Lehrer to Teach Course in Recorder Playing — Extensive Recital and Lecture Series Planned**

THE Juilliard Summer School will begin its ninth season on July 8. Classes will continue until Aug. 16 and with a faculty of well known artists and educators, have been planned for everyone interested in music whether as professional or amateur. Registration is on July 5 and 6.



Irmgard Lehrer



Charles Baker

Instrumental and vocal instructors are interested in all students with a genuine appreciation and aptitude for music regardless of their stage of advancement. Layman, teacher, advanced and professional musician will find courses particularly adapted to his needs in every branch of music. Both individual lessons and classes give the student the opportunity of studying a wide range of literature and of benefiting by class criticism.

### New Courses Offered

Study of the saxophone will be presented for the first time at the Summer School. Sigurd Rascher will direct it. Mr. Rascher has appeared as solo saxophonist with both the New York Philharmonic and Boston Symphony orchestras.

Irmgard Lehrer will present a new and unusual course. She will conduct a course in the technique of recorder playing, interpretation and historical development; also the adapting of songs and dances for the recorder.

Special courses for high school students



Sascha Gorodnitzki, Pianist, Who Will Again Hold Master Classes, with George A. Wedge, Director of the Juilliard Summer School

include individual and class instruction in voice or instrument, theory and ear training, orchestra and band rehearsals and choral work. A clinic series of forum programs on all phases of music education will be conducted by leading artists and educators. There will also be an extensive recital and lecture series, and faculty and student recitals as well.

Because of the growing interest and demand for oratorio singing, Charles Baker, oratorio coach, will present a new course in the subject. Every department provides specialized techniques.

Louis Persinger, in addition to individual teaching, presents a new course in the analysis and interpretation of violin repertoire. Others in this department are Louis Bostelmann, Edouard Dethier and Samuel Gardner. Coenraad V. Bos, accompanist, continues his course in the art of accompanying.

Sigismond Stojowski presents a course in the evolution of style and interpretation in piano literature. Others in the piano department are Katherine Bacon, James Friskin, Sascha Gorodnitzki, Johana Harris, Alton Jones, Muriel Kerr, Guy Maier, Lois Maier, Arthur Newstead, Frank Sheridan, and Louisa Stojowski.

### Hackett to Give Vocal Instruction

Charles Hackett, tenor of the Metropolitan Opera, presents a course in operatic repertoire and stage technique as well as individual vocal instruction. His class, as well as numerous classes in all departments, is open to auditors as well as students. With Mr. Hackett in the vocal department are Lucia Dunham, Fraser Gange, Belle Julie Sondant, Bernard Taylor.

Hugh Porter, who has been head of the organ department since the inception of the Summer school in 1932, continues his instruction and class work and is also offering a course in church choral music and accompanying.

Guy and Lois Maier continue their work in two-piano ensemble. Naoum Benditzky and Charles Krane conduct courses in 'cello and Theodore Cella in harp. A course in chamber music for string quartets will be conducted by Hans Letz.

Fritz Mahler, conductor, will offer courses in advanced orchestral conducting and in the technique of conducting opera and oratorio. He will also offer a new course in score reading and study of symphonic repertoire; Louis Bostelmann will also conduct a course in orchestral conducting. Peter Wilhousky offers courses in chorus, orchestra and conducting. Oscar Anderson, instrumental supervisor of the Chicago Public Schools, gives courses in band instruments and literature. Howard Brockway, Ferde Grofé and Roy Harris, three prominent young composers, are in the department of composition and orchestration.

Courses in theory, ear training and keyboard harmony are offered by Igor Buketoff, Judson Ehrbar, Ada Fisher, Louise Havens, Isabel Lehmer, Bronson Regan, Lydia Ranieri, Beatrice Schneider, Ruth Van Doren and Beatrice Wilkinson.

In the department of music education and methods, Mary Allison directs the Layman's Music Courses as well as the

Layman's Music Normal Course. These are based on the pedagogical technique of developing an understanding of music in the adult layman, as used in the Layman's Music Course, Inc., by its founder Olga Samaroff Stokowski. Winslow Cheney gives a course in memorization; Bernice Frost in piano methods and materials; Irving Kolodin of the New York Sun, in music criticism; Grace Pierce in public school music; Thomas Tapper in music history and appreciation; George A. Wedge, director of the Summer School, in theory methods and materials; Blanche Witherspoon in staging of operettas and pageants.

Henry Christmann will teach clarinet; Ernest Clarke, trombone; Fred Geib, tuba; Simon Kovar, bassoon; Bruno Labate, oboe; Arthur Lore, flute; Edward Mon-



Sigurd Rascher



Fritz Mahler

tray, tympani; Lorenzo Sansone, French horn; William Vacchiano, trumpet, and Frederick Zimmerman, double bass.

## BERKSHIRE CENTER RECEIVES GRANT

### Rockefeller Foundation to Aid in Equipping School and Lightening Tuition

The Rockefeller Foundation announced on April 8 a grant of \$60,000 to assist in establishing the Berkshire Music Center. In the setting of the annual Berkshire Symphonic Festival will be established in 1940 a center for musical education under the direction of Serge Koussevitzky, conductor of the Boston Symphony. The first session will begin July 8 at "Tanglewood," the Orchestra's estate between Stockbridge and Lenox.

The Rockefeller grant will make the equipment adequate for the school in all its branches for a student body of 300. The money has been allocated to the Music Center for use during the next two years, and \$10,000 is available for physical improvements. The balance of \$50,000 will make it possible during the summer sessions of 1940 and 1941 to provide instruction at a relatively low cost to the student body. Applications received in April will be considered when acceptances are decided upon.

The Music Center will have two sections, one to be known as the Institute for Advanced Study, limited to those who have had a thorough preliminary musical training and who are studying to make music their career, the other to be known as the Academy, for music lovers who wish

to increase their knowledge and to participate in a stimulating musical experience.

Serge Koussevitzky is the director of the Music Center. G. Wallace Woodworth, chairman of the department of music, Harvard University, is the assistant director. Other members of the Faculty include Olin Downes, music editor of the New York Times; Dr. Herbert Graf, stage director of the Metropolitan Opera Company; Paul Hindemith and Aaron Copland, composers and authors, and thirty members of the Boston Symphony, including all first-stand players. Special assistants on the Faculty will be Stanley Chapple, conductor and lecturer; Richard Burgin, assistant conductor and concert-master of the Boston Symphony; Howard Abell, head of the Music Department at Milton Academy; Malcolm Holmes, conductor of the Harvard, Radcliffe, and Wellesley Orchestras; and Boris Goldovsky, head of the Opera Department at the Cleveland Institute of Music. Special guest lecturers for 1940 include Archibald T. Davison, professor of choral music at Harvard University; Carleton Sprague Smith, chief of the Division of Music, New York Public Library; Randall Thompson, director of the Curtis Institute of Music; and Augustus D. Zanzig, director of music at the National Recreation Association.

Dr. James Phinney Baxter, 3rd, president of Williams College, and Mrs. Myron C. Taylor have been elected to the board of the Berkshire Symphonic Festival. Harold V. Ruback, executive secretary for the Festival for two years, has resigned to accept an executive position in Shreveport, La., and his place is being filled by Dale Phalen, secretary to Olin Downes. Peter Malevsky of New York has been added to the staff as assistant manager.

## PAUL WITTGENSTEIN

Famous One-Armed Concert Pianist and Teacher  
Faculty: THE RALPH WOLFE CONSERVATORY OF MUSIC  
36 Orchard Place, New Rochelle, N. Y.  
Management: Guild for Musicians, 113 West 57th Street, New York

## Florence HARRISON

304 Carnegie Hall, N. Y. C.

TEACHER of The Carrying Vowel—Without Projection  
Essential for speech and singing on Radio, Stage and Screen

## PROF. N. AVIERINO

Recommended by Hofmann, Rachmaninoff, Siloti  
Formerly Director, Imperial Conservatory, Rostov-Don

TEACHER of VIOLIN and VIOLA  
Faculty: ROEBIGK ACADEMY OF ARTS  
1114 CARNegie HALL, NEW YORK  
Circle 5-5377

## PETER YON

CONCERT ORGANIST

Tuition in Piano, Organ, and Composition  
852 Carnegie Hall - New York, N. Y.

## BERNARD U. TAYLOR

Faculty: INSTITUTE OF MUSICAL ART, Juilliard School of Music  
Address: 464 RIVERSIDE DRIVE, NEW YORK

Teacher of Singing  
Juilliard Summer School

## BELLE JULIE SOUDANT

Faculty: Institute of Musical Art of Juilliard School of Music  
Studio: Address: 200 West 57th Street, New York

TEACHER OF SINGING  
Juilliard Summer School

## EVAN EVANS

BARITONE

Teacher of Singing

Faculty: Institute of Musical Art of Juilliard School of Music—Summer School, Chautauque, N. Y.

## THEODORE PASHKUS



ONLY TEACHER of  
OSSY RENARDY  
(1939-40 Third Sensational Coast-to-Coast Tour of 42 Concerts)

STUDIO: 67 RIVERSIDE DRIVE, NEW YORK CITY - Phone: TRafalgar 7-9553

## TUTHILL SCHOOL FOR ORATORIO

JAMES A. BROWN TUTHILL, Director  
Metropolitan Opera House Studios  
1425 Broadway, N. Y. C. PE. 6-2133-2634

## CARLO EDWARDS

Asst. Conductor Metropolitan Opera Co. (15 years) 1920-35  
CONDUCTOR—COACH  
Opera and Concert Repertoire  
Pent House Studio, Beaux Arts Apt. Hotel  
307 E. 44th St., N. Y. Tel.: MUrray Hill 4-4800

## VINCENT V. HUBBARD

Successor to Arthur J. Hubbard  
Assisted by Mrs. Vincent V. Hubbard  
246 Huntington Avenue Boston, Mass.  
Mondays and Thursdays: Studio 918  
Steinway Hall, 113 W. 57th St., N. Y. C.



# ACTIVITIES OF MUSIC SCHOOLS AND TEACHERS

## SOLON ALBERTI

TEACHER OF SINGING  
COACHING IN  
Recital—Oratorio—Opera—Radio—Repertoire  
Hotel Ansonia, 2107 B'way, N.Y.C., SU. 7-3300

## MARY WEBB ALYEA

Organist—Pianist—Teacher  
Accompanist—Coach  
GRADUATE ARTIST-STUDENT, PIETRO YON  
Studio: 872 Carnegie Hall, New York  
and Rutherford, N. J.

## Louis Bachner

VOICE

Teacher of Sigrid Onegin, Marjorie Lawrence,  
Susanne Fisher, Ria Glusier, Julius Haskin,  
Heinrich Schluess and many others  
Hotel Ansonia, New York City

CHARLES A.

## BAKER

Juilliard Summer School  
COACH—CONDUCTOR  
Oratorio—Opera—General Repertoire  
2345 Broadway, N. Y. C. Tel. SU 7-2860

## Harriot Eudora Barrows

Teacher of Singing

134 West 58th Street New York City  
Phone: Circle 7-3958

## BRUCE BENJAMIN

BARITONE

Formerly Prof. of Singing, Oberlin Cons.  
Teaching Studio - - - 9 West 10th Street,  
New York, N. Y. - - - Phone: WA. 9-8618

## SUSAN BOICE

Teacher of Singing

320 East 57th Street, N. Y. PL. 3-7938  
Tues. & Fri., 817 Steinway Bldg. CI. 5-9531

## COENRAAD V. BOS

Accompanist—Coach

Hotel Wellington, 58th St. and 7th Ave., N. Y.  
Tel.: Circle 7-3999 Apartment 1822

## JEAN BUCHTA

Integrated Courses in  
PRACTICAL HARMONY  
COMPOSITION ANALYSIS

20 Park Avenue, N. Y. C. MU. 5-2536

WINIFRED YOUNG

## CORNISH

Concert Pianist

1401 Steinway Bldg., New York, N. Y.

## HELEN CRAFTS

Teacher of

Piano and Vocal Repertoire  
Studio: 59 West 56th Street, New York  
Telephone COLUMBUS 5-6887

## The Diller-Quaile School of Music

49 E. 51st St., New York AL. 9-8039

## John Doane

Teacher of Singing

Coach in Repertoire Program Building  
Studio: 35 East 50th Street, New York  
Phone: MURRAY Hill 5-2584

LOUIS

BETSY

## DORNAY-CULP

Only Teachers of Lucille Manners

344 West 72nd Street - New York  
Tel. TRAFALGAR 7-4900

Margaret Speaks, soprano, pupil of Helen Chase, recently returned to New York after giving a series of concerts in Illinois, Missouri, Ohio and Pennsylvania. Miss Speaks will be heard as soprano soloist, as usual, in several consecutive broadcasts on the Firestone program over WEAJ on Monday evenings. Annie Lee Bynum, coloratura soprano, and Harold Ross, baritone, were scheduled to appear on an Oriental program given at the Parkside Hotel, New York. Seymour Falkow, boy soprano and talented little actor, has been heard Saturday mornings over stations WNYC. On the program following a political dinner in Roselle, N. J., where Harold Hoffman, former governor, was the guest of honor, Mrs. Madeline Lindow, soprano, appeared as soloist recently. Mrs. Lindow also appeared in a group of solos before the MacDowell Music Club, Roselle, N. J., on Feb. 13, and on March 3, was soloist with the Union County Choristers, Roselle, N. J., in their cantata presentation. She was also guest soloist in the First Presbyterian Church, Plainfield, N. J., on March 31. All are pupils of Helen Chase.

The Ash Institute of Music presented two vocal students, Mrs. Catherine McAuley, soprano, and Mildred Garvey, contralto, in a recital on the evening of April 6. Meta Christensen, their teacher, was accompanist. On April 20 the institute is presenting a number of junior and intermediate pupils in a Spring recital.

Doris Frerichs, pianist, artist-pupil of Carl M. Roeder at the Institute of Musical Art of the Juilliard School of Music, gave a recital in the recital hall of the institute on the evening of April 5. Besides playing the Chromatic Fantasia and Fugue of Bach, and the Prelude, Chorale and Fugue of Franck, Miss Frerichs was heard in works of Brahms, Debussy, Chopin and others.

Angela Diller announces that she will conduct a short Summer course for music teachers at the Diller-Quaile School; from June 24 through July 16. Classes will be held morning, afternoon and evening in Creative Work at the Keyboard, Study of Masterpieces, Teaching Materials and Methods, Music Appreciation and Analysis, as well as other related subjects.

CHICAGO, April 20.—Tomford Harris, of the faculty of the American Conservatory, appeared in a piano recital at Knox College, Galesburg, Ill., on April 2. Dorothy Korn, pupil of Edward Eigenschenk, won first place in the organ division of the Young Artists' contest conducted recently by the Society of American Musicians. Alice Landgraf, pupil of Edward Collins, was heard in recital at her home on the afternoon of April 7. Harold Van Horne was presented in a piano recital at Music Hall, Northwestern University, on April 3. Maryum Horn, soprano, was featured in a program at the March meeting of the Chi-

cago chapter of the DAR held at the Stevens Hotel. Donna Esselstyn assisted at the piano.

CLEVELAND, April 20.—Harry Fuchs, head of the cello department of the Cleveland Institute of Music, gave his first recital at the Institute on March 20. With Lawrence Stevens, of the Institute piano faculty, Mr. Fuchs played the Boccherini Sonata in A, the Beethoven Sonata in D, Op. 102, No. 2; and the Brahms Sonata in F, Op. 99.

## Caroline Beeson Fry to Inaugurate Tenth Year of Summer Sessions

WHITE PLAINS, N. Y., April 20.—Caroline Beeson Fry will inaugurate her tenth season of Summer sessions at her studio on June 17. Classes will continue until July 29. She will personally hold classes in voice development, and repertoire and a teachers' clinic. An addition to the faculty is Edwin McArthur, pianist, accompanist and conductor, who has accompanied Mmes. Flagstad and Rethberg, and Ezio Pinza among others; Charles Trier and his assistants will continue operatic mise-en-scène and elementary classes in physical action. Priscilla B. Larrabee will conduct classes in sight reading and rhythm. An Easter Holiday Guest Night was given in the studios on March 27. Those offering the musical program included Dorothy Barnes, Florence Stimpson, Muriel David, Dorothy Whipple, Helen S. Barnes, Elaine Ebeling, Emily McLaughlin, John A. David, Jr., Mary Pellegrino, Wilfrid Graham, Gladys Seaman, John Kappes, William Mercer, Alice Ricaud, Janet Rockefeller, Jessie E. Dougherty, Evelyn Gabel, Dorothy Folterman, Edith Hall White, Marie Salabert, Judson Trotter and Reginald Wade. Accompaniments were played by Geraldine Bronson Farley and Mary Beeson. Alice Ricaud gave a song program in the studios on March 15, with Miss Ricaud at the piano.

## Pupils of Settlement Music School Win Honors in Philadelphia

PHILADELPHIA, April 20.—Harry Cykman, violinist, a former pupil of Emanuel Zetlin at the Settlement Music School, was recently awarded one of the Naumburg Fellowships in New York. Burton Fine, nine-year-old composer had a Lullaby performed by the Philadelphia Orchestra at a Youth Concert. The school's annual art exhibit of work done, under the instruction of Antonio Cortizas, was so successful that the high school department of the public schools has granted credit for work in the department.

Edgar Schofield, teacher of singing, announces that he will continue teaching in his New York studio until Aug. 1. Preparation is given to suit individual needs for concert, church, radio, opera or teaching positions. Courses will also include lecture recitals and vocal clinics.

## ANNUAL REPORT ISSUED BY MANHATTAN SCHOOL

### Mrs. Schenk, Founder, Writes History of Institution's Twenty Years of Musical Activity

The recently issued annual report of the Manhattan School of Music (formerly the Neighborhood Music School) includes a history of its twenty years written by the founder and director, Mrs. Janet D. Schenk.

In 1917-1918 the new school was formed with its own self-perpetuating board of trustees. In March 1918, Harold Bauer and Pablo Casals became the first two members of our artist auxiliary board. In 1926, Mrs. John Hubbard joined the board of trustees and in 1928 gave the school its present finely equipped building; this year she has given a new auditorium.

In 1919 the school enrolled approximately 100 students and had a faculty of twenty-three. In 1940, 550 students are in at-

tendance, with many more on the waiting list. The faculty of fifty-six includes many distinguished teachers. Mrs. Schenk heads the piano department and Harold Bauer teaches both privately and in classes through special arrangement. Hugo Kortschak is head of the string department; Hugh Ross of the chorus; George Wedge is advisor to the theory department; Roger Sessions teaches composition; the wood wind and brass are under such men as the first desk men of the Philharmonic, and the school has three orchestras.

The Manhattan School of Music carries on an extended District Music Service. The monthly concerts at the Museum of the City of New York are now in their sixth season. Each year the school gives concerts at the neighborhood library, public schools, settlements, churches and hospitals of its district. This is the sixth season of the Community Concerts for Children.

## CARLYLE DUNCAN

Teacher of

Organ, Piano and Vocal Repertoire

Studio: 303 West 74th St., New York  
Tel.: TR. 7-0794

## HELEN ERNSBERGER

Teacher of Voice

27 West 67th St., N. Y. C. TR. 7-2305

## IVAN GALAMIAN

MASTER VIOLIN CLASSES

Studio: 46 West 54th Street, New York City

## HILDA GRACE GELLING

Teacher of Voice

The Derillon, 171 W. 71st St., New York City  
Telephone: TR. 7-3085

## HAZEL GRIGGS

Teacher of Piano

TEACHERS COURSES

Studio: Steinway Hall, 113 W. 57th St., N. Y. C.

## EDITH HENRY

VOICE BUILDER—COACH  
OPERA—CONCERT

Studio: 160 West 73rd Street, New York  
Phone TRAF. 7-2558

## FRIEDA KLICK

Art of Singing

German Lieder—Opera

Studio: 257 West 88th St., New York City  
Phone: SUssquehanna 7-6625

## HUGO KORTSCHAK

Violinist

Studio: 155 East 91st Street  
New York City

## IVAN LANGSTROTH

11 years Prof. Conservatory of Vienna

Academic Courses in  
Harmony, Counterpoint, Composition  
Studio: 447 E. 89th St., N. Y. C.

## WILLARD MacGREGOR

Pianist

Studio: 34 East 61st Street, New York  
Phone REgent 4-2869

## HANS MUENZER

Violinist

1526 Kimball Bldg., Chicago

## SAN FRANCISCO

Music and Arts Institute  
SCHOOLS OF MUSIC - DRAMA - OPERA  
Affiliated with Golden Gate College  
Illustrated literature on request.  
Address: Ross McKee, Secretary-Founder  
795 SUTTER STREET

## ROSE RAYMOND

Exponent of Tobias Matthay Piano Principles  
Practical Course for Pianists and Teachers  
Private Lessons by Appointment  
710 West End Ave., N. Y. Phone RI 9-3330

## PAUL REIMERS

Art of Singing

Faculty: Juilliard Graduate School  
and Institute of Musical Art

Private Studio: 4 E. 64th St., New York

VERE, VIRGINIA & JANE

## RICHARDS

Voice, Piano, Theory

836 Carnegie Hall, N. Y. CI. 7-3783



### Leon Carson Lectures on Songs of America Appears in Recital Before Woman's Club of Mamaroneck—Pupils Fill Many Engagements

Leon Carson, teacher of singing, was heard recently before the Woman's Club of Mamaroneck, N. Y., in his lecture-recital entitled 'The Pageant of American Song', covering the development of our native secular song from the early Seventeenth Century through the contemporary period, illustrating the various period with typical song material.



Students from Mr. Carson's studios have made many appearances recently. Marcy Dancy, contralto soloist at the Community Church of Douglaston, L. I., gave programs for the Bay-side, L. I., Woman's Club and the Holland Society of Flushing, and sang at the Studio Club in New York. Charles Deger, tenor, was soloist at the Church of the Assumption in Brooklyn on Easter Sunday, and also sang at the Studio Club. Agnes Latimer appeared before the Bloomfield, N. J. Woman's Club, and as soloist at the Church of the Advent of Bloomfield at Easter time. Cherry Stickney, soprano,

was heard in two afternoon programs of song at the Broadway Tabernacle, N. Y.; Mildred Hohner, contralto, sang in the quartet at the Trinity Lutheran Church, N. Y. Other soloists from the Carson Studios in New Jersey at Easter were Inez Thetge Church, soprano, at the Eastside Presbyterian Church of Paterson; Emma Denninger at Vincent M. E. Church, Nutley; Elmer Heft, baritone, at First Reformed Church of Paterson; and Erna Finley, contralto, at First Reformed Church of Passaic.

### PEABODY CONSERVATORY LISTS SUMMER PLANS

Will Co-Operate with Johns Hopkins  
and Maryland Institute—New  
Courses Are Added

BALTIMORE, April 20.—Frederick R. Huber, who has been re-appointed manager of the Summer School of the Peabody Conservatory of Music, announces that the session will begin on June 24, and continue for six weeks. As heretofore, work at the conservatory will be co-ordinated with the Summer schools at the Johns Hopkins University and the Maryland Institute art school. The curriculum has been enlarged this season by the addition of classes in certain orchestral instruments, and classes in French, German and Italian will again be held. Courses will be offered and examinations given for credits towards the teachers certificate and the degree of Bachelor of Music. Work at three Summer sessions in piano, violin, voice or organ will be considered the equivalent of one Winter's work excepting that immediately preceding graduation. The Art Students Club will remain open for the accommodation of women students.

Reinald Werrenrath, baritone, for many years one of America's most popular concert and oratorio singers, and at one time a member of the Metropolitan Opera, has been re-engaged for the Summer faculty. Charles M. Courboin will again head the organ department of the Summer session.

### EASTMAN PUPILS PLAY

Appear in Recital and With Orchestra  
Under Hanson

ROCHESTER, N. Y., April 20.—Sandor Vas, pianist, and member of the Eastman School of Music faculty, gave a recital at Kilbourn Hall, in the school chamber music series, on April 9.

Herbert Brill, a senior violin student in the Eastman School, and candidate for its performer's certificate, gave a recital in Kilbourn Hall on April 10, before a large audience. He is a pupil of Gustave Tintot.

On April 11, four solo performers played with the Rochester Civic Orchestra, Dr. Howard Hanson conducting. They were George Leedham and Manuel Neuman, violinists, William Kirkpatrick, French horn, and A. Holmes, oboe.

Charles Gigante, violinist, and candidate for the Eastman School Artists' diploma, gave a public recital in Kilbourn Hall on April 3. Mr. Gigante is a post-graduate of the school and a member of the Rochester Philharmonic. He also conducts the Kilbourn Hall orchestra, the junior orchestra of the school.

Other candidates for Performer's Certificate recently have been Martha Christian, violinist; Jack End, clarinetist; Richard Joiner, clarinetist; Robert Marsteller, trombonist; Alfio Micci, violinist; Lester Remsen, trumpeter; and Roberta Schlosser, soprano. All played with the Rochester Civic Orchestra in public concert, Dr. Howard Hanson conducting, on April 4. On April 5, the soloists were Lucille Folbrecht, mezzo-soprano; Harry Hoffman, French horn player; Robert Kadarauch, violinist; Ezra Kotzin, oboist; Harry Parker, trombonist; Virginia Peters, violinist; and Alfred Vorheer, percussion. M. E. W.

Minneapolis College Adds Members to  
Summer Faculty

MINNEAPOLIS, MINN., April 20.—The Minneapolis College of Music announces many interesting features for the Summer session. Among those who will conduct



### BEGINNING A NEW CLASS IN PHILADELPHIA

Dr. Herbert Graf, Stage Director of the Metropolitan Opera, and a Recent Addition to the Faculty of the Academy of Vocal Arts in Philadelphia, Gives His Opening Talk to His New Class in Stage Direction in the Music Auditorium of the Academy

PHILADELPHIA, April 20.—Dr. Herbert Graf, stage director of the Metropolitan Opera, recently became a member of the faculty of the Academy of Vocal Arts, where he will conduct classes twice a week. Graf was welcomed by Mrs. Clarence A. Warden, president of the Board of Directors of the Academy, and by Edgar Milton Cooke, dean of the faculty and head of

the vocal department to the Academy on Feb. 27. In his first informal talk to the class Dr. Graf predicted that "American singers will play a great part in the future of opera in America". Dr. Graf is also stage director of the San Francisco Opera Company and head of the opera department of the Berkshire Music Center at Stockbridge, Mass.

master classes are Frank Mannheimer, pianist, June 24 to July 27; Peter D. Tkach, choral director, two weeks intensive choral training session, June 10 to June 22, and Harold Ayres, concertmaster of the Minneapolis Symphony in a three weeks session, June 24 to July 12.

### MILLS COLLEGE TO HOLD NEW SUMMER SESSION

Pro Arte Quartet to Offer Chamber  
Music Series—Brico to Give Course  
in Conducting

MILLS COLLEGE, CALIF., April 20.—European and American musicians share in the faculty appointments for the Summer session in music at Mills College from June 23 to Aug. 3. Luther Brusic Marchant is dean of the School of Music.

The Pro Arte String Quartet of Brussels again will offer a series of twelve chamber music concerts. The members, Alphonse Onnou, Laurent Halleux, Germain Prevost, and Robert Maas, will also offer individual instruction.

Antonia Brico, native Californian, will give a class in conducting which will include ear training, score reading, baton technique, and the study of selected symphonies, overtures, concertos and operas.

Of special interest to students and laymen is a course of lectures to be given by Alfred Frankenstein, San Francisco music critic, on 'Music in the Modern World'. Marcel Grandjany, director of the harp department at the Juilliard School of Music, New York, returns to Mills for his third Summer of teaching and recitals. The study of the piano will be offered by Albert Elkus and Alma Schmidt Kennedy; while Walter Klein, Doctor of Music from the University of Vienna, will offer courses in harmony and composition.

The Pro Arte Quartet will play every Sunday afternoon and Wednesday evening throughout the session; with M. Grandjany's harp recital scheduled for July 26.

Pupils of May Stone, teacher of singing have been fulfilling important engagements. Florence Wyman, following an appearance over the Metropolitan Auditions of the Air, was engaged by NBC. Charlotte Bruno has been re-engaged by the Son Carlo Opera Company and is appearing with the organization on tour. Dorothy Cutler fulfilled a two-weeks engagement at Radio City Music Hall. Murray White made appearances in Union City, N. J.; Bridgeport,

Waterbury, Conn., Somerville, N. J., Lancaster, Pa., White Plains, N. Y., and at the Rainbow Room, Rockefeller Centre. Donald Speer has been made director of music at the Broadway Baptist Church, Paterson, N. J. Erna Martel and Olga Paul gave recitals in the Carnegie Chamber Music Hall. Miss Paul gave a program of songs by Hindemuth and Honegger at Vassar College in March.

### Mrs. H. H. A. Beach

Composer-Planist

A. W. A. Club  
353 West 57th St., New York, N. Y.

### Leon Carson Teacher of Singing

(Member American Academy of Teachers of Singing)  
Repertoire — Program Building  
160 West 73rd St., New York City  
TRal. 7-6700 SUsq. 7-1980  
Out of Town Studio, Nutley, N. J.

### Viktor Fuchs

Voice

Only teacher of Igor Gorin and Irene Jessner  
New York, 44 W. 77 St. Philadelphia, 1819 Spruce  
TRatnig 7-7718 St., Penn. 1945

### Edward Harris

Concert Accompanist—Coach

Studio: 25 Park Avenue, New York  
Phones: LExington 2-5274, LExington 2-0259

### John Alan Haughton

Teacher of Singing

73 West 11th St., New York  
Phone ALgonquin 4-0067

### Edgar Stillman Kelley

Composer

### Harry Reginald Spier

Teacher of Singing

Studio 114, Carnegie Hall, N. Y. C.  
Telephones: CIrcle 7-1577

### CARL M. ROEDER

Teacher of Piano

Member of Faculty Juilliard School of Music.  
Studios: 607-608 Carnegie Hall, New York

### EDGAR SCHOFIELD

Voice Building, Repertoire, Coaching  
Studio: 50 W. 67th St., New York  
Phone: ENdicott 2-9527

### RUTH SHAFFNER

SOPRANO

Teacher of Singing

The Gotham, 136 W. 55th St., N. Y. C.  
Tel. CIrcle 7-8383

### Mrs. C. Dyas Standish

Teacher of Prominent Singers  
appearing in Opera, Concert and Radio  
Studio: Hotel Ansonia, New York  
Phone: SUquehanna 7-7066

EDUARD

### STEUERMANN

Concert Pianist

Will accept Intermediate and  
Advanced Students

Studio: 252 West 73rd Street  
New York, N. Y. Tel.: SU. 7-9428

### FLORENCE TURNER-MALEY

Teacher of Singing

Studio:  
591 Steinway Bldg., New York  
Phone CIrcle 7-4182

### MABEL COREY WATT

SCHOOL OF MUSIC

Piano - Violin - Voice  
1782 Newkirk Avenue Brooklyn, N. Y.  
MAAnsfield 6-8941

### CONSTANTINO YON

Voice Development

Repertoire in English, French, Italian

1 West 85th Street, New York, N. Y.  
Tel.: SU. 7-0199

Opportunities for Outstanding Male Singers

### IRMA R. ZACHARIAS

Teacher of Violin

Only teacher of MAURICE WILK  
Studio: 915 West End Ave., N. Y. C.  
AC. 2-8344



# NEW MUSIC: Five Songs, Babin's Two-Piano Etudes, and Operettas Published

## FIVE NEW GALAXY SONGS OF UNUSUAL CHARACTER

FIVE new songs that have just come from the Galaxy Music Corporation bear the stamp of distinction that has come to be taken for granted with this firm's publications.

The most elaborate of them is 'Sea Wrack', by Emmy Brady, a finely worked out setting of a poem from Moira O'Neill's 'Songs of the Glens of Antrim'. It conveys potently both the earlier poetic essence and the ultimate tragedy of the text and ends with a wailing turn of the line that has an almost eerie effect.

A winsome little song of irresistible appeal in the whimsical charm of both its words and its music is 'The Winkie One', by Theodore F. Fitch, a setting of an imaginative child-poem by Lorraine Noel Finley. It constitutes an example of uncommonly appropriate and felicitous wedding of music and words. It is published for medium voice.

'Snow in Madrid', by H. Maurice-Jacquet, is a song of sombre beauty with verse of poignant, implications by Joy Davidman, which are aptly projected in the music. It is written for high voice.

Two songs in lighter vein again are 'Shepherd's Holiday', by Stevenson Barrett, and 'Someone came knocking', by Edward Harris. In the former the composer has provided music of grace and loveliness of line that reflects vividly the fantasy of the poem by Elinor Wylie, while in 'Someone Came Knocking' Mr. Harris has found a peculiarly expressive and ingratiating musical parallel for a charming little poem by Walter De La Mare.

Moreover, the firm has made a noteworthy addition to its octavo music with 'Lord of the Worlds Above', by T. Tertius Noble, the text being a metrical version by Isaac Watts of Psalm 84. In this chorus for mixed voices Dr. Noble clothes the biblical text with music of compelling majesty and uplifting nobility. Needless to say, it is written with all the shrewd understanding of the choral possibilities of mixed voices that the composer has so frequently demonstrated heretofore.

## THREE EXCELLENT BOOKLETS ON FUNDAMENTALS OF MUSIC

THREE of a series of well-printed little booklets on the fundamentals of music to be published under the general title of 'The Home Examiner' by Ernest Haywood have come from the press of Keith Prowse & Co., of London. These books, 1, 2 and 3 treat, respectively, of The Duration of Musical Sounds, The Pitch of Musical Sounds and Time and Rhythm. The remaining three are to be devoted to Scales and Intervals, Ornaments and Abbreviations, and Elementary Harmony.

These are excellent little teaching manuals, simply and directly expressed, with copiously illustrated text, and designed to sell for a nominal price. The aim of the series is given as being "to take the subject of musical notation piecemeal in a number of booklets in progressive order, and by dealing with the subject in a homely fashion make it simple and clear". A considerable portion of each booklet is devoted to an exhaustive series of questions,

which enable the student to test his knowledge of each division of the subject as he proceeds.

The only drawback about these very useful little books for teachers on this side of the Atlantic is that the English system of notation is, naturally, the language adopted throughout, after the parallel lists of note-names as used in different countries are given at the outset. The 'semibreve, minim, crotchet, quaver, etc.' system is confusing to pupils here, accustomed, as they are, to the fractional names for notes.

## SIX ETUDES FOR TWO PIANOS BY VICTOR BABIN PUBLISHED

THE Six Etudes for two pianos, four hands, by Victor Babin, which the composer and his wife, Vitya Vronsky, in-



Victor Babin



Vitya Vronsky

troduced in New York at their Carnegie Hall concert last December, have been published by the Universal Music Company of Chicago. They are attractively issued, on good paper, in strong type, and the two necessary copies are included in the one cover.

These are not pieces for amateurs, unless amateurs attempting them can claim as advanced a technique as most professionals possess. They all make severe demands upon the players, and, as a matter of fact, quite apart from the aesthetic experience they offer, they provide an excellent opportunity to pianists who do not like to practise technical formulas to develop an impressive equipment by practising them in teams.

As two-piano compositions, with the two parts so well proportioned as to achieve a uniformly irreproachable balance between the two instruments, these pieces are remarkably well written. The harmonic premises may not appeal to the most traditionally minded in every case but there is nothing in them to disturb those who respond readily to the present-day harmonic tendencies. The most effective one of all is the one based on the most tangible central idea, that is, the fourth of the set, which is an admirably devised amplification of Rimsky-Korsakoff's 'Flight of the Bumble Bee', and is an exceptionally fine program number. Next to it in immediate appeal rank probably the third, a *Veloce*, which requires nimble fingers to skim over the keys in rapid, fluid passages of double thirds, chromatic and otherwise, and the fifth, designated 'Quasi una Siciliana', which combines the rhythm and spirit of the traditional dance form named, in a gracefully shaped line, with sophisticated harmonies.

The first of all, *Tempo giusto*, con-

fuoco, starts out alluringly in five-eight time, then changes to two-four, and soon assumes a more and more barbaric character. The second is an *Adagietto* cantabile, but the composer has not sought to express the more or less appealing sentiment usual in a movement of this nature. Instead, he has chosen to create a rather austere mood, and he has succeeded in establishing a distinctive mood of that kind. As for the sixth, an *Allegro molto*, whether it is one of the most grateful or not, it is undoubtedly one of the most dramatic and brilliant of the set. And it is also one of the most difficult. All in all, these etudes form a set of two-piano pieces of practically unique character.

## NEW 'ROBIN HOOD' OPERETTA AND A REVISED 'GONDOLIERS'

A NEW 'Robin Hood' operetta that is equally suitable for the higher-school groups and for adult groups of amateurs has just been published by C. C. Birchard & Co. The libretto, the work of Dena Cohen and David Stevens, is based on the famous episode of the Sheriff of Nottingham's archery match, while the music consists mainly of traditional English folk-song and ballad music of the 17th and 18th centuries as arranged by Roy S. Stoughton.

The picturesqueness of the legend is immeasurably enhanced by the flavorsome folk music, and while there may be an anachronism in applying tunes of the 17th and 18th centuries to a 12th century story no one would think of quarrelling with the procedure. A spirited overture that introduces several of the melodies to be heard later establishes an authentic Merrie-Old-England mood before the rising of the curtain, and throughout the arrangements of the authentic folk-tunes have been made by Mr. Stoughton with admirable taste and skill. Of necessity, the text in many of the songs has had to be altered to fit the story.

So charming and rewarding is the musical score that it is the more regrettable that the dialogue is studded with grammatical mistakes. It was only appropriate to adopt the old English style of speaking, with its "thou" and "thee" and its characteristic forms of the verb for the second and third persons singular, but those verb forms are repeatedly misused in regard to both person and number and there are other disturbing inconsistencies as well. Careful editing of the text will be necessary before the work is placed in rehearsal but that should not deter any group from taking it in hand.

The same firm has now added 'The Gondoliers' to its abridged and simplified editions of Gilbert and Sullivan operettas. In this case the abridging and simplifying have been done, and with good judgment, by David Stevens. These editions serve a highly laudable purpose in making the classic operettas of the great English collaborators more generally available for practical use. In the process of simplifying the scores the utmost care has been exercised to avoid emasculating the music in any degree whatever.

## A FLOOD OF NEW LITERATURE FOR RECORDER ENTHUSIASTS

TO meet the new and rapidly spreading interest in the recorder among musical amateurs Schott & Co. of London (New York: Associated Music Publishers) have just brought out two new concise Methods and a noteworthy series of small collections of arrangements for the instrument.

Edgar H. Hunt's Method for Group Instruction for Recorders, embracing all types with the English fingering, is simply and directly expressed in a meaty little brochure of sixteen pages, which though designed primarily for group study is equally applicable for self instruction. The author has also arranged a collection of Fifty Old English Folk-Dance Airs for solo descant recorder, a set of choice morsels by Purcell, Handel, Bach, Telemann, Daquin, Boismortier and Tischer for recorder trio under the general title of 'Old Masters',

and a set for one to three recorders of Twelve National Airs, including 'Barbara Allen', 'Ye Banks and Braes', 'Drink to me only with thine eyes' and 'Robin Adair'.

Mr. Hunt has compiled, in addition, the publishing firm's Second Ensemble Book of arrangements for one to four descant or tenor recorders, with optional piano parts, which includes besides beautiful melodies the scales of C and F written as rounds for three instruments. The firm's First Ensemble Book, for two or three descant or tenor recorders, with guitar accompaniment ad libitum, has been arranged by F. J. Giesbert, who is also the author of a thoroughgoing but compactly planned Method, which encompasses 100 dance tunes and melodies and thirty progressive exercises, with an inserted illustrated fingering chart.

Moreover, using the title 'Begone, Dull Care', Mr. Giesbert has arranged some seventeen folksongs of the British Isles for two descant recorders in C. 'Oft in the Stilly Night', 'The Minstrel Boy', 'Black-Eyed Susan' and 'The Miller of Dee' are to be found here. And for a collection of English Country Dance Tunes he has set twenty-four of the most appealing tunes from 'The English Dancing Master' (1650) and Edgar Hunt has adapted them for two descant (or tenor) instruments.

Then a set of choice examples of Henry Purcell's music has been arranged in duet form for descant and tenor recorders by H. Kaestner, and similar service has been done for a group of Handel's harpsichord pieces from the Aylesford Collection. And by no means the least of all is a book of short pieces by J. K. F. Fischer, a notable forerunner of Bach and Handel, arranged for two descant recorders.

## BRIEFER MENTION

### Musical Games:

Musicards, a set of fifty-two playing cards representing the different notes of the scale with enharmonic changes, with instructions for playing eight different games, designed by Naomi Carroll Haimsohn to fix the rudiments of music in the minds of the players, some of the games being planned for beginners and others for advanced students and teachers. One of the most direct and practical devices for "sugar-coated" teaching yet produced. The list of definitions is unfortunately weakened by listing a "perfect" third and defining it as "the first and third notes of any scale" (Bruce Humphries, Inc., Boston).

### For Solo Voice, Secular:

Three Pastorals, by Max Cramer, with words by Max Kester. The well contrasted pastoral love poems are clothed in music of much charm. May be used either as a set or individually (London: Elkin, New York: Galaxy).

'Carryin' Coals', words and music by Frank Glick, a vivid expression of the weariness of spirit of the native coal carriers at a Caribbean island port. Written in characteristic idiom but without exaggerated effects (Weaner).

'The Buttermilk Boy', an Ulster folksong, melody and words traditional as collected by Sam Henry, arranged by E. Norman Hay. An amusing old Irish narrative folksong of eight short stanzas, illustrating a familiar adage, which first appeared as a plain melody with words in a 'Songs of the People' series in a newspaper in Coleraine, North Ireland. Simply and appropriately arranged (London: Curwen, New York: G. Schirmer).

### For 'Cello:

Scherzo, by Gregor Piatigorsky. Written with the understanding of the instrument and the authority to be expected of the virtuoso-composer. A thematically engaging and an eminently grateful program piece that has been frequently played by the composer and is published in the series of "Selected Works from G. Piatigorsky's Repertoire" (London: Chester).

## MUSIC FOR TWO PIANOS

### JUST ISSUED

Wir eilen mit schwachen, doch emsigen Schritten.....BACH

(We hurry with weak yet unfaltering footsteps)

from Cantata No. 78—Transcribed by Mary Howe .75

PLAYED BY HERZER AND ZAYDE ON STATION WQXR

Jesu, der du meine Seele.....BACH

Opening movement from Cantata No. 78—Transcribed by Mary Howe .50

The Keel Row—Northumbrian Folk Tune

Set for Two Pianos by Thomas Austen .60

Galaxy Music Corp., 17 W. 46th St., New York, N. Y.



# Biographies and Memoirs Treat of Three Composers

## Goss Writes First Biography in English, 'Boléro', of Ravel the Frenchman

By GILBERT CHASE

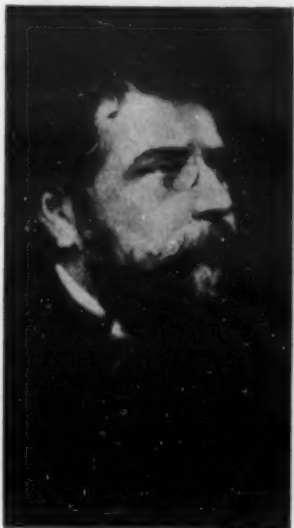
THE story goes that a Hollywood producer, believing Ravel's 'Boléro' to be an opera, paid a fabulous sum for the rights. When he discovered his mistake, he made the best of a bad bargain by simply using the title for a film, with the music as background.

But perhaps that producer did not make such a bad bargain after all. The mere name 'Boléro' had enormous publicity value in the days when Ravel's fascinating orchestral *tour de force* was taking the world by storm. And it is still a name to conjure with—as the author of this first English biography of Ravel doubtless realized when she entitled her book 'Boléro: The Life of Maurice Ravel' (Henry Holt & Co., New York).

The author is Madeleine B. Goss, who has approached her subject primarily from the 'human interest' angle, concentrating upon illuminating as vividly as possible the enigmatic person who was Maurice Ravel, and evoking the artistic and social milieu in which he lived. To this end she spent some time in France, interviewing his friends and relatives, and the best feature of her book is undoubtedly this aspect of personal portraiture.

Defiantly putting the cart before the horse, Mrs. Goss in her opening chapter plunges directly into the genesis of 'Boléro' and its sensational success, which marked the culminating peak of Ravel's worldly fame. Then she goes back to his childhood days and traces the successive steps in his career with considerable completeness, mingling biographical narrative with comment on the composer's works.

It must be said at once that Mrs. Goss has nothing new to offer in the way of factual information beyond what is offered in the most recent French books on Ravel (two important French biographies appeared in 1938 and 1939). Nor has she anything to offer in the way of original critical judgment or evaluation. She approaches Ravel's music in a sympathetically recep-



Georges Bizet



Jean Sibelius



Maurice Ravel

tive attitude, but never goes beyond the obvious in her critical comments.

While she is strong on 'atmosphere', the author is rather weak on dates and other factual matter. We were always under the impression that Ravel's teacher in counterpoint was named André Gédalge—not Henri. The error might be a careless slip, did it not occur twice on different pages. And we learn with amazement that the 'Groupe des Six' were the leading 'moderns' in 1910! As two members of the group, Auric and Poulenc, were just eleven years old in 1910, we must admit that their precocity was astonishing. As a matter of fact, the group, as such, did not come into existence until 1920.

Chronology is again thrown out of joint when it is stated that Diaghileff asked Ravel to write 'Daphnis et Chloé' in 1910; it was in 1909 that this took place. Wrong dates are given for the first performances of Ravel's two piano concertos. The G Major Concerto was performed in Paris on Jan. 14, 1932 (not Nov. 11, 1931); the Concerto for Left Hand was first performed at Vienna on Jan. 6, 1932 (not Nov. 27, 1931).

These errors may not be of tremendous importance in themselves, but they show that the author has drawn indiscriminately upon unreliable material and has not been able to control her sources.

On the credit side must be placed the numerous interesting illustrations contained in the book, also a useful list of phonograph recordings of Ravel's music.

There is an adequate list of Ravel's works, and the 'source notes' are a praiseworthy feature. The bibliography omits some of the most important writings on Ravel, principally in periodical sources, but also in books. In short, this biography is neither definitive, nor authoritative, nor critically reliable, and its chief claim to attention lies in the extrinsic factor of priority.

In her bibliography Mrs. Goss mentions Roland-Manuel's most recent book on Ravel ('A la Gloire de Ravel', Paris, Ed. de la Nouvelle Revue Critique, 1938), which is critically enlightening but factually inadequate. No mention, however, is made of P. Jankélévitch's 'Ravel' (Editions Rieder, Paris, 1939), which is admirable for its psychological understanding of Ravel and for its comprehensive analysis of the music. Both these books, handsomely illustrated, may be profitably consulted by the student of Ravel's art and personality.

### Georges Bizet and His Works

'Georges Bizet' by Martin Cooper (New York: Oxford University Press), was apparently a product of the fresh interest in the composer stirred by the centenary of the composer's birth, two years ago.

Mr. Cooper paints Bizet as an ingratiating character from the time he composed his C Major Symphony at the age of seventeen in 1855, to his death twenty-one years later. He quotes from Bizet's diary of 1860 the interesting statement "Verdi, they say, won't write any more. . . . He is fine artist spoiled by negligence and cheap success." One might exclaim: "Shades of 'Aida', the Requiem, 'Otello' and 'Falstaff'! Also, 'Poor Bizet!'". Halévy's comment on Bizet's cantata, 'Vasco da Gama', "We urge the composer to be on his guard against certain harmonic boldnesses which may sometimes be qualified as roughnesses" seems amusing at the present day. Bizet subsequently married Halévy's daughter. Mr. Cooper's work is concise and readable even though one may not, invariably, agree with his critical statements.

It would be interesting to know exactly what Mr. Cooper refers to when he writes of "Massenet's dream-scene in 'Mignon'". There are statements in regard to circumstances connected with the composition of 'Carmen' which are not in accordance with those generally accepted. Mr. Cooper also states categorically: "The libretto . . . was not by any standards perfect, and probably seems more unforgivable now than in 1875." Well, perhaps in England.

H.

### Good Advice for Aspiring Musicians

'Music As a Career' by W. R. Anderson (New York: Oxford University Press) seems a book of greater value to the British musician than the American. So much of the success in any musical career is a matter of temperamental reaction both to audiences and to individuals, that racial differences must loom large in the consideration of such a book. Mr. Anderson has covered the field most thoroughly for the British musician.

H.

## Rosa Newmarch Tells Story of Her Long Friendship with Jean Sibelius

ROSA NEWMARCH, perhaps most famous for analytical notes which she wrote for the Queen's Hall Orchestra of London from 1908 to 1926, and for her translation and edition of the life and letters of Tchaikovsky, has laid further seige to fame in her new volume 'Jean Sibelius: A Short Story of a Long Friendship' (Boston: Birchard).

When Granville Bantock elected to produce some of the Finn's music for the first time in England in 1905, he invited Mme. Newmarch to meet Sibelius at his home in December of that year. She was placed next to him at table "with a vague idea that as nobody knew what language he spoke, a little Russian might come in handy". But the Finns were not fond of speaking the language of their big neighbor (Ah, 1905-1940!) and they effected a compromise, "a sort of sandwich between French and German." The immediate result of that meeting was that Mme. Newmarch was persuaded to give a lecture on Sibelius's music on Feb. 22, 1906. From that time forth, Sibelius and the writer began a correspondence which has lasted over thirty years. The greater part of this book is taken up with delightful quotations from that correspondence, quotations that throw light upon the composer's works, upon himself, and his way of life.

### A Delightful Incident

A delightful incident, when Sibelius was living at a quaint 'Walk' in London, kept by three old ladies whom he instantly named, thinking of Macbeth, as 'Die Drei Hexen' (The Three Witches), is concerned with the composition for string quartet 'Voces Intimae'. Mme. Newmarch, in securing the rooms had made certain, as she thought, that no one possessed a piano in the house, but coming to call one morning she found the composer terribly agitated. "There is music!" he said, "and such music. I must leave at once." "It was soon found," says Mme. Newmarch, "that a very old lady in the room below had a boudoir piano, more or less her own age, and hearing that a composer lodged above her, could not resist making furtive attempts at the 'Moonlight' Sonata to express her sympathy with his art! The Three Witches were interviewed and prevailed upon to silence the offender. Sibelius stayed on, and I believe finished the quartet in that London drawing room."

But there are other, deeper notes struck throughout the book; not only in the correspondence, but also in the recollections. It is an engagingly written testament to a long and happy friendship, which may be attributed in great part, to the tact and consideration of Mme. Newmarch. This is perhaps, best illustrated by an incident the author tells. They were staying at the Bantock's house 'Broad Meadow'.

"I had slipped into the library to look up a Chinese poem which had pleased me very much by its subtle reflection of the disillusionment following on first sight impressions. I was sitting in a darkish corner of the room with the volume in my hands when the door opened and Sibelius slipped in and went to the writing table. I saw at once that he had neither eyes nor thoughts for anything but some bit of creative work. I dared not leave the room for fear of breaking in on his thoughts, so I went on sitting breathless and learning what creative transport really meant. After a time I felt so sure that nothing material existed for him that I slipped out of the room without his observing it. Something of depth and beauty was assuredly engendered in those moments; but I never ventured to ask about it or to reveal the fact of my presence."

WARREN POTTER

At the Concertgebouw in Amsterdam, the violinist, Georg Kulenkamp recently revived a concerto by Spohr entitled 'Scene Vocale'.



## MARIAN ANDERSON

Is Featuring

### I WAS THERE WHEN THEY CRUCIFIED MY LORD

The New Song by

ROBERT MacGIMSEY

Published for High Voice or Low Voice

at 50c

Your Dealer, or

CARL FISCHER, Inc. 62 Cooper Sq. 119 W. 57th St. NEW YORK Boston Chicago

As sung, with great success, by B. GIGLI

on his recent European tour

### "SWEET AND LOW"

(Il Canto della Culla)

Words by Tennyson—English and Italian Text—Music by L. ROCCA  
Published together with "AS THRO' THE LAND" (Reconciliazone)  
Complete.....\$0.60

An indispensable book for all quartet players—  
THE TECHNIQUE OF STRING QUARTET PLAYING

by Leno Jener

Price, \$3.00

J. & W. CHESTER, Ltd.

11, Great Marlborough Street, London, England



# Town Hall Opens Fund Drive for Five-Story Addition

**Campaign for \$1,522,000 Launched — Friends Solicit Throughout Nation for Forums—Plan Two Auditoriums, Each to Seat 300, and Open-Air Theatre on Roof**

THE New York Town Hall Fiftieth Anniversary Committee opened a campaign for \$1,522,000 recently, to add five stories to the Town Hall building at 123 West Forty-third Street, and to provide funds for the Town Hall forums throughout the country.

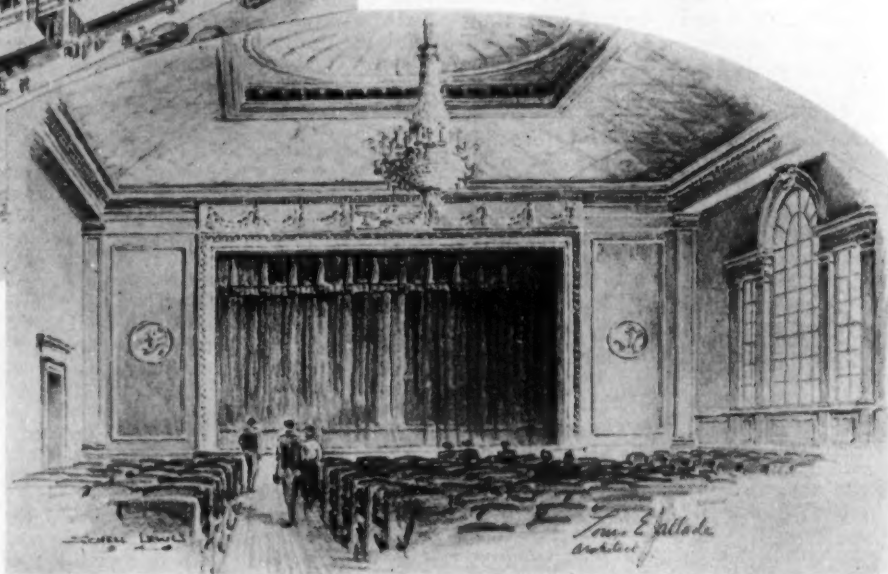
At a tea at the headquarters on March 31, the work of the Town Hall and the planned additions to the building were discussed. A model of the proposed additions was unveiled by George V. Denny, Jr., president of the Town Hall. There will be five extra floors housing the national program, two auxiliary auditoriums seating 300 persons each, numerous conference rooms, and a library, also a model town hall and an open air theatre on the roof.

Friends of the Town Hall began soliciting gifts throughout the nation on April 1. If necessary the campaign will be conducted for several years, and the stories will be added as the funds become available. The executive committee of the Fiftieth Anniversary Committee includes Frank Altschul, Arthur E. Bestor, George F. Brownell, H. P. Davison, Mr. Denny, Peter Grimm, John T. Harrison Sr., Stanley High, Oswald W. Knauth, Albert G. Milbank, Philip D. Reed, A. W. Robertson, John M. Schiff, Henry W. Taft, Charles W. Taussig, Sidney J. Weinberg and Wendell L. Willkie.



(Left) Architect's Drawing Shows the Town Hall with the Planned Additions Which the Fiftieth Anniversary Committee Hopes Will Be Complete by 1944. The Five Extra Floors Are to House the National Program, Two Auxiliary Auditoriums, Conference Rooms, and the Open-Air Theatre on the Roof.

(Below) One of the Small Concert Halls Designed for Debut Recitals, Chamber Music Programs, Special Lectures and Other Events—It Will Have a Seating Capacity of 300 People.



## ORGAN MUSIC SERIES GIVEN IN WASHINGTON

**Present Modern and Classic Music in Five Recitals—Horowitz Returns**

WASHINGTON, D. C., April 20.—To better acquaint the Washington music public with the literature of the organ, the District of Columbia Chapter, American Guild of Organists, gave a five-day series of recitals early this month in the Washington Chapel Church of Jesus Christ of Latter-Day Saints.

William O. Tufts, organist of New York Avenue Presbyterian Church, opened the series with a program devoted to American composers. Gene Stewart, organist at Waugh Methodist Church, and Nancy Poore, Georgetown Presbyterian organist, presented the second recital, playing works by Bach, Kark-Elert, Vierne and Widor. Katherine Fowler and E. William Brackett, organist in St. John's Church, Georgetown, furnished the music of the third evening. On the fourth evening Lyman S. McCrary, of Hamline Methodist Church, and Jean Phillips, former assistant organist at Washington Cathedral, were heard. The series was concluded on April 5 with a recital by Robert Ruckman, Epworth Methodist Church organist, and Jean Slater Appel, of Western Presbyterian Church.

Playing his first Washington recital in 11 years, Vladimir Horowitz, pianist, brought Mrs. Doroth Hodgkin Dorsey's season of concerts in Constitution Hall to a climax on April 9. He played before an overflow audience a

difficult program including works by Scarlatti, Chopin, Liszt and Ravel. Richard Crooks, tenor, was Mrs. Dorsey's soloist on April 7. His assisting artist was Frederick Schauwecker, pianist. JAY WALZ

## GEORGIA MUSIC CLUBS FEDERATION CONVENES

**Officers for 1940-42 Are Elected at Twenty-First Meeting—Two-Day Program Given**

ATHENS, GA., April 20.—The Georgia Federation of Music Clubs held its twenty-first convention at the Georgian Hotel recently. Officers elected for 1940-1942 include Mrs. John B. Guerry of Atlanta and Montezuma, re-elected president; Helen Knox Spain of Atlanta, first vice-president; Mrs. Robert Brumby of Marietta, second vice-president; Mrs. Harold N. Cooledge of Atlanta, third vice-president; Mrs. Walker L. Curtis of College Park, recording secretary; Mrs. James O. Cobb of La Fayette, treasurer; Mrs. Paul Rhodes of Madison, auditor; Mrs. Augustus M. Roan of Atlanta, parliamentarian.

The guest speakers were Mrs. John Bateman of Greenville, S. C., president of the South Atlantic District of the National Federation of Music Clubs; Mrs. J. Greely McCowin of Chapman, president of the Alabama Federation of Music Clubs, and Mrs. Stuart Washburn of Montgomery, publicity chairman of the Alabama Federation of Music Clubs.

Highlights of the two-day program

were the Past-Presidents' Assembly Banquet and "stunts", presided over by the state chairman, Mrs. De Los L. Hill of Atlanta, assisted by Mrs. George F. Dickens of Sparta; the concert given by the students of the music department of the University of Georgia, Hugh Hodgson, director, assisted by Michael McDowell and Lucile Kimble; and the Press Breakfast arranged and directed by Miss Spain, assisted by Mrs. Dickens. H. K. S.

## McArthur to Direct NYA Radio Workshop Classical Music Department

Edwin McArthur, conductor, recently was appointed director of the Classical Music Division of the National Youth Administration's Radio Workshop in New York City. Stanley L. Stevens is director of the Radio Workshop. In addition to conducting the symphony orchestra, which will be enlarged from its present complement of eighty-five to 109 pieces, Mr. McArthur will be in charge of all classical music activity, including the concert orchestra of fifty pieces, chamber music groups, concert vocalists and choral groups. All members of these groups are drawn from the working rolls of the NYA for New York City.

## McCOLLIN HONORED

**Philadelphia Composer's Work Played at Reception**

PHILADELPHIA, April 20.—Frances McCollin, Philadelphia composer, was honored with a reception at the Philadelphia Art Alliance on April 15, the occasion marking the first performance of her chorus for women's voices, 'Go Not Happy Day' by a specially formed ensemble of twenty singers conducted by Alberto Bimboni. A setting of a text by Tennyson, Miss McCollin's work received first prize in the 1939 contest for the Eurydice Club award. This prize was the fifteenth which Miss McCollin has won in the field of choral composition.

Present at the reception were many prominent in the city's musical and cultural activities and in the receiving line Susanna Dercum, chairman of the Eurydice Club Award Committee; Julia Williams, president of the Matinee Musical Club; Mrs. George W. Elliott, president of the Philadelphia Music Club; Mrs. Edward McCollin, the composer's mother, and Dr. Thaddeus Rich, chairman of the music committee of the Philadelphia Art Alliance. W. E. S.